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INTERACTIVE
PROJECTS,
AND MANY,
MANY GUESTS**

**are coming to
Amsterdam**

**IDFA Catalogue
2017**

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A photograph of a man with dark hair, seen from behind, wearing a light blue denim shirt and dark trousers. He is standing on a grassy hillside, looking out over a large city skyline at sunset. The city features numerous skyscrapers and buildings of various heights. In the foreground, there's a body of water with a large white cruise ship and some smaller boats. The sky is a mix of warm orange and yellow hues. The overall atmosphere is contemplative and scenic.

exploring frontiers

The logo for VPRO broadcast. The word "vpro" is in a white, lowercase, sans-serif font, with the "v" partially overlapping a blue vertical bar. Below it, the word "broadcast" is in a larger, white, lowercase, sans-serif font. A green graphic element consists of a circle with several concentric arcs extending from its left side, resembling a signal or a map projection.

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IDFA laat de hele wereld zien



Het documentairefestival IDFA bouwt bruggen tussen werelden. Tussen actualiteiten en achtergronden. Tussen kunstenaars en kijkers. Tussen ideeën en kansen. IDFA brengt de wereld samen. Daarom steunt VSBfonds dit festival.

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IDFA Competition Programs 2017



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IDFA's programming team, from left to right: Joost Daamen, Laura van Halsema, Meike Statema, Martijn te Pas, Raul Niño Zambrano, Caspar Sonnen and Barbara Visser. Photo: Felix Kalkman

Foreword

From all over the world, filmmakers and audiences come together in the center of Amsterdam for 12 days to celebrate the documentary and share a cinematic experience—thought-provoking, heart-warming or world-shattering, and we hope at least unforgettable.

For 30 years, IDFA has been serving a wide audience, with increasing success. And whether you were there at the first edition in 1988, or this is your first visit to IDFA as a documentary lover or a professional, it's a great pleasure to welcome you to our 2017 anniversary program.

Over three decades, the International Documentary Film Festival Amsterdam has come of age. Under the inspiring leadership of founder Ally Derks, IDFA has grown to become the largest and most prominent festival for documentary film (and new media) in the world. For this celebratory 30th edition, we are including an extra dimension of depth and reflection, with programs surveying the past, present and future of the creative documentary, concentrating on timeless values such as humanity, complexity and beauty. This catalogue provides a full overview of the films and installations chosen to create this extra anniversary dimension in 2017.

IDFA's programming team is responsible for putting together no fewer than 20 program sections that make up the festival as a whole. With a revival of the competition for short documentaries, and the introduction of two matching DocLab competitions for new media projects, this year there are nine competition programs. In addition to the regular non-competitive sections, we are presenting a number of focus programs, in which the films are accompanied by discussion and placed in a wider context. This year, the interdisciplinary artist Jonathan Harris has compiled his top 10 films, and his own work is being explored in depth in a retrospective and a master class with Harris himself. Camera in Focus is devoted to the crucial role of the cameraperson in documentary filmmaking. In the film and debate program Shifting Perspectives: The Arab World, we provide a counterbalance to the Western stereotypes that cloud our view of the Arabic-speaking countries. The climax is the anniversary program The Visual Voice, with a debating marathon and talks by filmmakers on films that have changed their view of the documentary and of life.

Our choice of program sections reflects the elements we think are most important to highlight: the cinematic imagination of directors from all over the world, the work of young talent, and the latest developments in digital storytelling. In our programming, we opt for films that are distinct from those available via other media, in terms of both form and content. A good film doesn't ignore the current affairs of the day, but is able to transcend them through its extraordinary cinematic portrayal of the human condition.

The documentary is winning ground, and many films have gained wider reach through festivals and platforms that traditionally tended to concentrate on other formats. The growth in the market for documentaries is in many respects a positive development, but it's also a serious force that influences the course of a festival such as IDFA. The significance of this development is explored in IDFA's Industry platform. During the festival, relevant developments in the field are discussed in Industry Talks. In the Forum, filmmakers are paired with financiers who can get their films the attention they deserve. The Docs for Sale market contributes to the international distribution of new documentaries.

In cooperation with our partner organizations, IDFA aims to create a fertile climate for documentaries. We see it as our primary task to spot talent and play a pioneering role in the development and facilitation of their work. We achieve this by running IDFAcademy, in which international filmmakers are assisted in different phases of their careers, and by providing a platform for talent in competitions. We also actively support non-Western makers through the IDFA Bertha Fund, and innovative forms of non-fiction through DocLab. At IDFA, we want to show stories and visions from multiple perspectives. By including around 30,000 students in this experience, we hope to equip future generations of filmmakers and audiences with a wider view of the world.

After 30 years, Ally Derks is leaving behind a strong and healthy IDFA, which can continue to develop for many years to come. At this time of transition, we celebrate what has been achieved over three decades, and we invite you to join us as we look ahead to a fantastic future.

Barbara Visser

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Top 10 Jonathan Harris

Shifting Perspectives: The Arab World Isabel Arrate Fernandez, Laura van Halsema, Orwa Nyrabia

Camera in Focus Joost Daamen, Laura van Halsema

The Visual Voice Raul Niño Zambrano, Martijn te Pas, Barbara Visser

Paradocs: Amsterdam Art Weekend Anna

Abrahams, Karen Archey, Joost Daamen, Adriana Gonzalez Hulshof

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Jury Members

IDFA Competition for Feature-Length Documentary



Zaradash Ahmed is a Norwegian-Kurdish filmmaker with a background as an artist and journalist. As a documentary filmmaker, he has extensive experience in the Middle East, North Africa and Asia. His films include *Persecuted* (2008), *The Road to Diyarbekir* (2010) and *Fata Morgana* (2013). His latest film, the multiple award-winning documentary *Nowhere to Hide* (2016), has been screened at over 70 festivals, received more than 20 nominations and won 15 international awards, including the IDFA Award for Best Feature-Length Documentary, the Audience Award at Thessaloniki International Film Festival and the Amanda Award for Best Norwegian Documentary.



Galia Bador has been the Director of Docaviv, the Tel Aviv Docaviv International Film Festival, since 2009. Previously she served as the CEO of the Israeli Documentary Filmmakers Forum. She has produced award-winning documentaries, including *Jerusalem Is Proud to Present*, directed by Nitzan Giladi and winner of the Human Rights Award at IDFA 2007. She has lectured on film production and served as a tutor and juror at international documentary forums and festivals.



Ernesto Pardo is a Uruguayan-born and a Mexican-based cinematographer. He graduated from the Centro de Capacitación Cinematográfica in Mexico as director with the documentary *Barrio*, awarded at the Morelia International Film Festival in 2006. He has collaborated on other projects, including *The Tiniest Place* (2011), *El aula vacía* (2015), *The Naked Room* (2013), *Guerrero* (2017) and *Tempest* (2016). His cinematography for the latter documentary was recognized with the 2016 Dok-Fest Munich Arri Amira Award, the 2016 Camerimage Golden Frog, a Spotlight Award nomination for ASC in 2017 and an Ariel from the Mexican Academy in 2017. Since 2009, he has been teaching workshops focusing on cinematic language and documentary photography at CCBorder, ESCINE, in the program Ambulante Beyond and in the Centro de Capacitación Cinematográfica.



Diana Sanchez is an international programmer for the Toronto International Film Festival, responsible for introducing audiences to the best in Latin American, Caribbean, Spanish and Portuguese cinema. She is also part of the founding team and the Artistic Director of IFF Panama, a new festival in Panama dedicated to launching films from Central America and the Caribbean in an international landscape. Sanchez currently programs a selection of Latin American films, Houston Latin Wave, with the PROA Foundation in Argentina and the Museum of Fine Arts Houston. She has been involved in a variety of festivals and cinematic presentations, including directing and co-creating the Miami International Film Festival's Encuentros Program, a works-in-progress competition. Sanchez holds an MA in Cinema Studies from the University of Toronto and is a frequent guest speaker at Canadian and international universities.



Frank Scheffer is internationally recognized for his films exploring the relationship between music and moving images. His career began with a documentary on Francis Ford Coppola, *Zoetrope People* (1982), followed by a portrait of the Dalai Lama that he co-directed with performance artist Marina Abramovic. She introduced him to the legendary American composer John Cage, who became an important inspiration for him. By this time he had also met American composer Elliott Carter. These experiences resulted in his first documentary on contemporary music, *Time is Music* (1987). Since then he has directed more than 40 music documentaries and experimental films that won numerous awards. Retrospectives of his work have been shown at the Holland Festival, MoMa, Wien Modern, IN-EDIT (Barcelona, São Paulo) and other places in the world. His latest film *The Crow Is Beautiful* has been selected for IDFA's program section Masters.

Jury Members

IDFA Competition for First Appearance



Sigrid Jonsson Dyekjær has produced over 20 documentary films over the past 16 years. In 2015, she received the Ib Award, given by the Danish Directors Association to honor the best producer in the Danish film industry. In 2007, she founded the production company Danish Documentary together with directors Phie Ambo, Pernille Rose Grønkjær, Mikala Krogh and

Eva Mulvad. Dyekjær is the producer of Hanna Polak's *Something Better To Come* (2014), which won over 30 awards around the world. Other important works include *The Monastery – Mr. Vig & The Nun* (Pernille Rose Grønkjær, 2006), *Ai Weiwei – The Fake Case* (Andreas Johnsen, 2013) and *The Newsroom – Off the Record* (Mikala Krogh, 2014). Dyekjær also teaches at the National Danish Film School, is head of studies at dok.incubator, and holds master classes all over the world on development, producing and marketing/distribution of documentary films.



Ilona Hongisto is an internationally recognized author on documentary aesthetics and ethics. She teaches film and media at Macquarie University in Sydney, Australia, and channels her research on contemporary documentary cinema through appointments at the University of Melbourne and the University of Turku, Finland. Working closely with filmmakers and industry professionals, Hongisto explores the ethico-aesthetic conditions and potentials of documentary cinema. She is particularly interested in the documentary frame as a cinematic modality of engaging with the real. Her writings include extensive reflections on the work of the frame in relation to fabulation, imagination and performance in the documentary. Her book, *Soul of the Documentary: Framing, Expression, Ethics* (2015), has been praised for its original approach and for inventing a new vocabulary for the study of documentary cinema. She is currently working on a book on post-Soviet Eastern European documentary.



Filmmaker **Niels van Koevorden** graduated from the Netherlands Film Academy in 2010 with *Lukomir Six Months Off*, winning the VPRO Documentary Award. In 2013, together with Sabine Lubbe Bakker, he made his feature-length documentary debut with *Ne Me Quitte Pas*. The film was dubbed “best buddy movie in years” by Indiewire, became a hit on the international festival circuit and was awarded a Golden Calf for Best Dutch

Documentary. *First Flight*, a viral story about two elderly women who take a plane for the very first time, inspired and made many people laugh all over the world. This branded content film for Vodafone Firsts was viewed over three million times and received a Silver Lion at Cannes in 2014. More recently, Van Koevorden has been working as a cinematographer. Together with Lubbe Bakker, he is currently developing a fiction feature.



José F. Rodriguez is the Director of Documentary Programs at Tribeca Film Institute, where he oversees the growth and funding for all of the documentary programs and leads documentary workshops throughout Latin America as well as in the United States. A native of Puerto Rico, he grew up with a passion for movies that led him to New York City, where

he became a script and book reader for a production company and worked on commercials, short films and features. He recently wrote and directed the fiction short *DEAD-END* (2016), and is currently on the festival circuit with his documentary short *Adolescencia* (2017).



Séverine Roinssard started Parati Films with the goal of creating a cinematic exchange program, most notably between France, Europe and the countries of Latin America. Apart from producing films, Parati Films organizes events and provides translation and subtitling services, which has led to collaborations with countless professionals from the world of cinema and international festivals.

Since 2012, Parati Films has been the official partner of the Institut français in the selection of projects and the coordination of the La Fabrique des Cinémas du Monde program at the Cannes Film Festival. Roinssard is a coach and consultant for projects in development (fiction and documentary), and also teaches production management at IESA Arts & Culture School in Paris.

Jury Members

IDFA Competition for Mid-Length Documentary



Film editor, story consultant and director **Yael Bitton** has been making films for over 20 years and is an editor both for cinema and TV. She has lived in France, the United States and Switzerland. She currently lives in Paris and works as an editing tutor at the HEAD in Geneva, as well as an editing and story consultant for Dok Incubator and Rough Cut Services. Her latest credits include *Las fantasmas del Caribe* (Felipe

Monroy, 2017), *Machines* (Rahul Jain, 2016) and *Forget History* (Anat Even, 2016). From 1995 to 1999, she worked as a script supervisor on various feature films in the U.S., including *Lisbon Story* (Wim Wenders, 1994), *Girlfight* (Karin Kusama, 2000) and *Hamlet* (Michael Almereyda, 2000). She has directed two feature-length documentaries: *Not for Sale* (2003) and *The Rabbi's 12 Children* (2007), as well as various shorter formats for TV.



Reber Dosky is a Kurdish-Dutch filmmaker. After moving to the Netherlands in 1998, Reber Dosky discovered the power of film to tell people's stories during his social studies in The Hague. He studied film direction at the Netherlands Film Academy, completing his studies with *The Call* (2013), about the impact of war and displacement on a father-son relationship. *The Call* won several awards at international film festivals. The short

documentary *The Sniper of Kobani* (2015) was Dosky's international breakthrough and won many awards. *Radio Kobani* (IDFA Award for Dutch Documentary in 2016) is his first long documentary, in which he follows the reconstruction process in the war-torn Kurdish city of Kobni, Syria through the eyes of a local radio host named Dilovan.

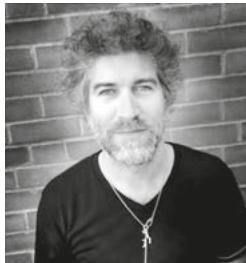


Lars Skree received a degree in cinematography from the National Film School of Denmark in 1997. He has filmed a number of feature and documentary films, receiving awards for his cinematography, which include the 2011 Best World Cinema Cinematography Award at the Sundance Film Festival for *Putin's Kiss* (directed by Lise Birk Persen) and the Golden Frog award in 2015 for *The Look of Silence* (directed by Joshua

Oppenheimer) at Camerimage. Skree, who put his life on the line while filming Janus Metz's war drama *Armadillo* in Afghanistan, received the Roos Award in 2010.

Jury Members

IDFA DocLab Competition for Digital Storytelling



After several years of twisting letters as well as ideas by studying philosophy, literature and death metal, **Hugues Sweeney** became interested in stories as much as the opportunities that technology offers to tell them. First in new media at Radio Canada, then head of Bande à Part and Espace Musique, he joined the National Film Board of Canada in 2009 as executive producer

dedicated to interactive works. Continuing experimentation both in the grammar of interaction, in sound creation or in generative art, projects from the interactive studio of the NFB have received more than 150 awards around the world, including Webby, SXSW, Japan Media Arts and the Gémeaux.



Annelies Termeer is a concept developer and digital project lead at the Dutch public broadcaster VPRO. As such, she is also closely involved with the VPRO Medialab—VPRO's experimental outpost in the city of Eindhoven. Her recent projects include the Moniker-collaboration *Clickclickclick.click*, the live-streaming experiment *Super Stream Me*, the interactive YouTube film *Love*

& *Engineering* and the daily curation app *VPRO Koos*. At her own company Pourplus, she created digital strategies for Filmhuis Den Haag, Museum Boijmans van Beuningen and the Royal Concertgebouw Orchestra. Termeer is co-founder of the biking start-up Fietsy, ran online projects at EYE Film Institute and co-directed the Amsterdam Museum Night. She holds an MA in Film Studies from the University of Amsterdam.

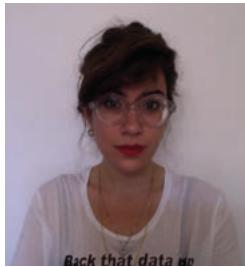


Dan Tucker is an award-winning digital director and VR producer with over 20 years of experience working with broadcasters, digital agencies, startups and international artists. Passionate about interaction and story, Tucker is experienced in production for TV, VR, games, web, mobile, apps, campaigns and digital strategy and has led large productions and facilitated powerful

partnerships. His experience spans the production of TV projects like *Charlie Brooker's How Videogames Changed the World* to digital projects like the interactive episode of BBC Three's *Our World War* and the VR documentary *Easter Rising: Voice of a Rebel*. As the current curator of Alternate Realities for Sheffield International Documentary Festival, Dan has programmed and showcased award-winning VR and Interactive works for *the Guardian*, Greenpeace, the BBC and the National Film Board of Canada. Tucker was also the co-commissioner of *Future Aleppo*, which premiered at Sheffield Doc/Fest in 2017.

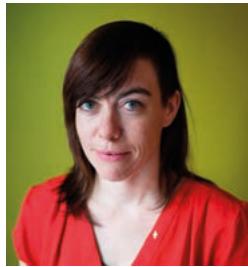
Jury Members

IDFA DocLab Competition for Immersive Non-Fiction



Shirin Anlen is an interactive creator working at the intersection of technology, exploratory arts and social fabrics. She experiments with how new technology can augment human perception and enrich future narratives. Her work has exhibited internationally at venues including IDFA DocLab, Next Festival de Cannes, SIGGRAPH, Hek-House of Electronic Basel, the Museum of

Moscow and the Israeli Center of Digital Art. In 2015, Anlen founded and directed the first interactive and VR storytelling festival in Israel, Steamer Salon. Recently, she co-founded Raycaster, an experience design studio, under the Museum Technology track supported by the Knight Foundation at the NEW INC program. She holds an MFA in Cinema and Television from the Steve Tisch School at Tel Aviv University, where she debuted her first full-length web VR interactive documentary, *Tzina: Symphony of Longing*. Currently, Anlen is a fellow at the MIT Open Documentary Lab.



Klasien van de Zandschulp is the co-founder of the design and technology innovation lab Lava Lab. She designs story-based interactions, often blending online and offline social interactions and encounters. Van de Zandschulp is the creator of the augmented and location-based festival Zo Niet, Dan Toch, the augmented audio app *HearUsHere*, the social disco game *DuoDisco* and the

Interactive Storytelling Meetup in Amsterdam. Her latest projects are *MAYA*: an augmented reality SciFi opera in Munich, *BolFlinck messenger*: a chatbot to learn about the personal stories from hidden characters in the Amsterdam Museum, and the participatory chatbot performance *iPerform*.



Toby Coffey is Head of Digital Development for the National Theatre in London. Toby leads the NT's Immersive Storytelling initiatives, exploring new forms of immersive theater and storytelling with emerging technologies including virtual, augmented and mixed realities, 360-degree films, motion capture, broadcast and installations. More widely, his team focuses

on developing forms of digital engagement and interaction around the National Theatre and its repertoire of productions. Additional areas include telepresence, digital publishing, UX, app development, device-based engagement, digital art direction and documentary production. Coffey has over 18 years of expertise in the digital arena from creative, technical, production and social perspectives.

Jury Members

IDFA Competition for Dutch Documentary



Khalil Benkirane graduated in film studies at the San Francisco State University in 1995. He was appointed artistic director and then executive director of the Arab Film Festival, Cinemayaat, in San Francisco from 1998 to 2002. Soon after he moved to Morocco, where he directed and produced his first feature documentary, *The White Thread*. Benkirane is a founding member of the Cinémathèque de Tanger and a board member of the Young Arab Theater Fund. In 2008, he relocated to Qatar where he produced documentary and narrative films for the Al Jazeera Children Channel. In early 2011, he joined the Doha Film Institute, where he heads the grants program.



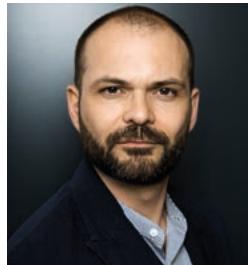
Nicoline van Harskamp is an artist working in video, live performance and installation. Her recent works, notably *PDGN* (2016) and *Englishes* (2014-16), examine the use and properties of a future global language. She is currently producing a live performance and video work on cultures of naming and their relation to language, entitled *Some Name Some Noun Simply*. Her previous projects include *Yours in Solidarity*, which addressed the very recent history of anarchism through a correspondence archive, and was presented in different stages of completion in Mexico City, Frankfurt, London, Shanghai, Zagreb, Bombay and Montreal. Her live pieces, which include *Expressive Power Series* (2011) and *A Romance in Five Acts and Twenty-one Englishes* (2015), were staged at Tate Modern in London, KunstWerke in Berlin, Witte de With in Rotterdam and the New Museum in New York. Van Harskamp is a Professor of Performative Art at the University of Fine Arts in Munster, Germany.



Film curator, programmer and festival consultant **Young woo Kim** studied mass communications and visual arts and TV at Rutgers, the State University of New Jersey. Upon returning to Korea, he started working and consulting for several film festivals in Korea as a programmer, such as the Chungmuro International Film Festival, the Green Film Festival in Seoul and the Seoul Architect Film Festival. In 2014, he joined the selection committee of the Busan International Film Festival as a programmer in charge of Asian cinema. He has also served as a member of the selection committee of the Asian Cinema Fund (ACF). Working closely with Korean independent cinema groups, he has been a member of the Association of Korean Independent Film and Video, as well as a board member of the Seoul Independent Film Festival.

Jury Members

IDFA Competition for Student Documentary



Rémi Bonhomme has been Program Manager of the Semaine de la Critique since 2009. This sidebar section of the Cannes Film Festival focuses on discovering new talent by showcasing first and second features as well as short films. In 2014, Bonhomme created Next Step, a training program dedicated to supporting makers of short films selected at La Semaine de la Critique as they

branch out into features. Prior to managing La Semaine de la Critique, he was cultural officer at the French Institute of Beirut and associate producer on the Lebanese feature *Every Day is a Holiday* (2009) by Dima El Horr. Today, Bonhomme is still collaborating on projects in Lebanon, where he is currently a board member of Metropolis Art Cinema in Beirut and a partner at the company MC Distribution, which aims at supporting Lebanese and international art house films in the Middle East.



Sophie Dros creates films about rather politically incorrect subjects and lifestyles she feels intrigued by. If film and TV are moving in a direction where people are made to look like fools, with the sole purpose of making us feel better about our own imperfections, Dros uses her films to show that people generally aren't that different from one another. She believes that documentary is more

than finding interesting characters or subjects: form and content must meet in order to keep the film challenging for her and her audience. Her film *My Silicone Love* premiered at IDFA, won several awards and even made it to the student Oscars short list. Her film *Genderbende* was an award-winning success in the Netherlands and will premiere at Dok Leipzig this year.



Vincent Moloi is an award-winning South African independent filmmaker who has directed and produced work across different genres for both local and international broadcasters. He is a joint recipient of this year's MIPTV African Trailblazer of the Year Documentary Award, together with French-Cameronian filmmaker Jean-Marie Teno. His documentary work is focused on

historical issues and politics. He is a self-taught filmmaker with a media studies certificate. Moloi started his documentary work with Open Window Network, a community media TV initiative in townships around South Africa. He produced his first documentary in 2003, based on children's diaries about the building of a dam in Lesotho. Since then he has produced a number of documentaries in different countries in Africa. He recently directed and produced a drama series that reached 5.7 million viewers, the highest ratings for a drama in South African history.

Jury Members

IDFA Competition for Short Documentary



Tamás Almási is a well-known Hungarian documentary film director who makes fiction films as well. He is a professor at the University of Theater and Film Arts of Budapest (SZFE) and head of the Hungarian Documentary MA program. He is the founder and course director of the international documentary master program DocNomads. His documentaries and fiction films have been screened

and awarded at a number of important festivals. He has won the grand prize of the Hungarian Film Week six times and the Hungarian Film Critics Award five times. His films have been shown on TV and on the big screen in various parts of the world. In 2010, he was awarded the Kossuth Prize, the most prestigious award Hungary gives to outstanding artists. His latest film *títá* won the Sarajevo Film Festival's Special Jury Prize in 2015, and his previous film *Puskás Hungary* won the grand prize at the Valladolid International Film Festival in 2009.



Gema Juárez Allen has been a film producer since 2005. She has produced over 20 feature-length films—all international co-productions—programmed and awarded at film festivals around the world. Among her most recent titles are *Soldado* (Manuel Abramovich, 2017), *Oscuro animal* (Felipe Guerrero, 2016), *Camino a La Paz* (Francisco Varone, 2015), *327 Cuadernos* (Andrés Di Tella, 2015),

Damiana/Kryygi (Alejandro Fernández Mouján, 2015) and *Invasion* (Abner Benaim, 2014). She is currently producing dramaturgist Lola Arias's first feature documentary, *Veteranos; la cama* by Lola Arias and *Ruben Blades Is Not My Name* by Abner Benaim. Juárez Allen studied anthropology at the universities of Buenos Aires and Rio de Janeiro, where she obtained her PhD. She has also studied cinema at the National Film School (ENERC) in Argentina, and she received an MA in Visual Anthropology from the University of Manchester. She is also part of the EAVE and EURODOC networks.



Dana Lixenberg studied photography at the London College of Printing and at the Gerrit Rietveld Academie in Amsterdam. Her projects often focus on individuals and communities on the margins of society. These include *Jeffersonville, Indiana* (2005), a collection of landscapes and portraits of the small town's homeless population, and *The Last Days of Shishmaref* (2008), which documents

an Inupiaq community on an eroding island off the coast of Alaska. Her most recent body of work is *Imperial Courts, 1993-2015*, a complex and evocative record of the passage of time in an underserved community in Watts, Los Angeles, for which she received the Deutsche Börse Photography Foundation Price in 2017. Her work has been widely exhibited and can be found in prominent collections, such as the Stedelijk Museum and the Rijksmuseum in Amsterdam and Deutsche Börse Photography Foundation in Frankfurt. Lixenberg is represented by GRIMM, Amsterdam | New York.

Jury Members

IDFA Competition for Kids & Docs



Daan Bol is a documentary film director and researcher who lives and works in Amsterdam. After graduating with his award-winning short *Straight With You* in 2012, he directed multiple youth documentary series for the Dutch broadcaster VPRO (including *Tough Cookies*, winner of the BANFF Rockie Award 2014 and the Cinekid Kinderkast Audience Award). His short documentary

Rocknrollers, about a teenage psychedelic rock band whose struggles with depression, won the Award for Best Children's Documentary at IDFA 2016.



Acclaimed Iranian filmmaker and two-time Sundance winner **Rokhsareh Ghaemmaghami** studied filmmaking and animation at Tehran University of Art. Her research on animated documentary resulted in the publication of *Animated Documentary, a New Way to Express*, which was awarded the best Persian book on film of the year in 2010 by the Iranian House of Cinema. She has made

six documentaries and won more than 50 international awards. Her films have screened at more than 100 festivals around the world and broadcasted on more than 15 TV channels. Her main focus in her documentaries is the liberating power of art. She makes documentaries about artist outsiders in Iran, especially women who try to have a voice through art.



Romanian-born **Christian Popp** holds a degree in history and arts, and has been working as a journalist and film director since 1991. Between 1998 and 2003, he was a commissioning editor for ARTE in Strasbourg, and from 2003 to 2005 in the ARTE-department of the RBB Channel in Berlin and Potsdam. From 2005 to 2014, he worked as a producer in Paris and Berlin for the independent

French-German production company Interscience Film. In 2011, he co-founded his own production company DOCDAYS Productions, which he left in 2014. In 2012, he and Fabrice Estève established the Paris-based YUZU Productions, which specializes in international co-productions. Recent films include *Becoming Cary Grant* (Mark Kidel, 2017) and *Free to Run* (Pierre Morath, 2016). YUZU Productions was nominated for the Best French TV Producer Awards in the documentary category in 2015.

IDFA COMPETITION FOR FEATURE-LENGTH DOCUMENTARY

[competition programs](#)

Fifteen documentaries are competing in the IDFA Competition for Feature-Length Documentary. A five-member international jury (see page 12) evaluates the films and selects the winners of the IDFA Award for Best Feature-Length Documentary (€15,000) and the IDFA Special Jury Award for Feature-Length Documentary (€2,500).

Several films are also part of other selections. *The Long Season* and *The Red Soul* are selected for the IDFA Competition for Dutch Documentary (see page 81), *The Other Side of Everything* is part of the special focus program Camera in Focus (see page 221), and *Amal* is part of the special focus program Shifting Perspectives: The Arab World (see page 227).



China, 2017
DCP, color, 88 min

Director: Zhiqi Pan
Cinematography: Zhiqi Pan
Editing: Zhiqi Pan
Sound Design: Sheren Huang
Music: Jingjing XU , Zhuocheng WEI
Production: Zhiqi Pan for Zhiqi Pan's Documentary Studio, Mike shang
Executive Production: Ruby Chen for CNEX, Violet Du Feng for Lost & Found Film Studio, Richard Liang
Screening Copy: Zhiqi Pan's Documentary Studio
Involved TV Channels: NHK, KBS, PTS

European Premiere

24th Street

Zhiqi Pan

China doesn't have a lot of room anymore for peddlers like Su. He set up a ramshackle restaurant next to a construction site on 24th street in Hangzhou, but of course he neglected to obtain a permit. Unsurprisingly, the authorities send him and the other illegal dwellers away. Unfazed, Su and his girlfriend Qin find another place for their restaurant, only to be sent away again. Su then decides to go back home to the countryside, where his wife and children, along with Qin's family, still live. After being away for 30 years, the couple isn't exactly welcomed back with open arms. Filmmaker Zhiqi Pan usually observes Su and Qin's adventures without comment, but does step in on occasion, such as when the unscrupulous Su is trying to cheat people. With its colorful main character, *24th Street* offers an original twist to the story of modernizing China—and those on the fringe who can't keep up.



Zhiqi Pan:
Private Detective (2009)
Lost Wall (2010)



Iran, Switzerland, 2017

DCP, color, 81 min

Director: Kamran Heidari

Cinematography: Kamran Heidari

Editing: Kamran Heidari

Sound: Ali Farmani

Production: Afshin Salamian for Sunny Independent Pictures

Co-production: Endjavi Barbé Art Projects

Screening Copy: Sunny Independent Pictures

World Premiere

Ali Aqa

Kamran Heidari

Seventy-year-old Ali Aqa's large, fleshy hands shake as he helps a newborn pigeon chick hatch. His pigeons, which he keeps on the roof of his home, mean everything to him. He calls his favorite white pigeon "sweetheart" and even takes her into his bedroom. His wife is less than enthusiastic about this, and has good cause to be jealous. He may be the embodiment of tenderness when dealing with his beloved pigeons, but this cantankerous old man is a trial for the human beings around him, as we soon learn from this dynamic portrait, shot up close to its protagonist. He orders his wife and son around and is consumed by paranoia. When it goes too far, even the film's director Kamran Heidari abandons his strictly neutral position as an observer. The pigeons are Ali's way of escaping reality—in particular, an impending hospitalization—but this proves ever more difficult. *Ali Aqa*'s small-scale, everyday story encompasses a great human drama: how do we accept the inevitable?



Kamran Heidari:

Comfortably Numb (fiction, 2007)

At the End of Perfect Day (2008)

My Name Is Negahdar Jamali and I Make Westerns (2012)

Dingomaro – Iran's Black South (2014)



IDFA Competition for Feature-Length Documentary

**Egypt, Lebanon, Germany, France
Norway, Denmark, Qatar, 2017
DCP, color, 83 min**

Director: Mohamed Siam
Cinematography: Mohamed Siam
Screenplay: Mohamed Siam
Editing: Véronique Lagoarde - Ségot
Sound Design: Jocelyn Robert
Music: Matthieu Deniau
Production: Myriam Sassine for Ababout Productions, Mohamed Siam for ArtKhana
Co-production: Andolfi, Barentsfilm, Good Company Pictures
Executive Production: Talal Al-Muhanna, Bruni Burres
World Sales: Doc & Film International
Distribution for the Netherlands: Cinema Delicatessen
Screening Copy: Doc & Film International

World Premiere

Amal

Mohamed Siam

Amal is 14 years old when she ends up on Tahrir Square during the Egyptian revolution, after the death of her boyfriend in the Port Said Stadium riot. During the protests, she is beaten by police and dragged across the square by her hair. This coming-of-age film follows her over the years after the revolution. As the film cuts between the unfolding current events and Amal's rapidly changing life and appearance, we see her searching for her own identity in a country in transition. Amal is fiery and fearless, sinking her teeth into the protests and constantly lecturing her mother, who works as a judge. A girl among men, she also has to fight for respect and the right to take part, both in the street and in the rest of her life. In Egypt, even for a young woman like Amal—her name means "hope"—the choices open to her for her future are limited.

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Mohamed Siam:
Whose Country (2015)



Sweden, 2017
DCP, color, 83 min

Directors: Hogir Hirori, Shinwar Kamal
Cinematography: Shinwar Kamal, Firas Bakrmani, Erik Vallsten
Screenplay: Hogir Hirori
Editing: Hogir Hirori
Sound Design: Jens Kihlen
Music: Mohammed Zaki
Production: Antonio Russo Merenda for Lolav Media, Hogir Hirori for Lolav Media
Co-production: Ginestra Film, SK Production
World Sales: Dogwoof
Screening Copy: Swedish Film Institute
Involved TV Channels: SVT, DR

World Premiere

The Deminer

Hogir Hirori, Shinwar Kamal

In the chaotic aftermath of the fall of Saddam Hussein, Fakhir, a father of eight, is serving in the Iraqi army. All around him, he sees innocent civilians getting injured by landmines, so he determines to disarm them with his own hands, using just a pocketknife and some wire cutters. He clears thousands of roadside bombs, mines and car bombs, knowing that every time he cuts a wire it could cost him his life—which he seems to find less important than the lives of others. In 2014, by this time having lost a leg, he starts working for the Kurdish Peshmerga, disarming boobytraps left behind by IS in and around Mosul. An enthusiastic home video maker, Fakhir collects hundreds of hours of footage of his day-to-day work. We hear his son's commentary in voice-over as he watches videos of his heroic father in action. Fakhir perseveres despite the warnings of his colleagues—after all, every ringing cell phone could herald an explosion. Every snip of the wire-cutter almost gives us heart failure as well, because there's certainly no guarantee of a happy ending here.



Hogir Hirori:
The Girl Who Saved My Life (2016)

Shinwar Kamal:
directing debut



IDFA Competition for Feature-Length Documentary

Norway, Denmark, Finland, 2017

DCP, color, 95 min

Director: Håvard Bustnes

Cinematography: Lars Skree, Viggo Knudsen

Editing: Anders Teigen

Sound Design: Håkon Lammelun

Music: Jonas Colstrup

Narration: Anders Teigen, Håvard Bustnes, Fernanda Rossi

Production: Christian Falch & Håvard Bustnes for Faction Film

Co-production: House of Real, Napafilms

World Sales: DR Sales

Screening Copy: Faction Film

Involved TV Channels: NRK, DR, YLE, SVT, VPRO, Channel 8

World Premiere

Golden Dawn Girls

Håvard Bustnes

“Whatever has happened to Greece?” wonders filmmaker Håvard Bustnes out loud at the start of this disturbing documentary. In recent years, its image as a country of sunny beaches and friendly people has been overshadowed by political ideologies that are terrifyingly close to Nazism. With many prominent members of the far-right Golden Dawn party now behind bars, a daughter, a wife and a mother continue to propagate its message—and all three of them are seasoned enough to avoid any slips of the tongue during interviews. But while they regularly stop the interview to make sure it went as they want, Bustnes just leaves the camera running. The resulting material, supplemented with archive footage that leaves no room for doubt about the depraved side of this political party, reveals an ever-widening gulf between clear facts and political image-making. While it’s frustrating that the women are so unbending in their views, it does illustrate how wearing blinders can derail an entire society.



Håvard Bustnes:

The Golf Dream (2001)

Business as Usual (2004)

Positive Mental Attitude (2007)

Big John (2008)

Health Factory (2010)

Two Raging Grannies (2013)



Russia, 2017
DCP, color, 104 min

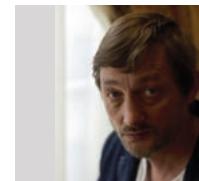
Director: Alexander Kuprin
Cinematography: Alexander Kuprin
Screenplay: Alexander Kuprin
Editing: Yuri Gedert, Vladimir Dragin
Sound: Pavel Galkin
Sound Design: Pavel Galkin
Music: Anton Viskov
Production: Svetlana Dalsky for D+film plus
Screening Copy: Alexander Kuprin

World Premiere

Incense-Navigator

Alexander Kuprin

Find out how to make the best incense and get it to where it's needed most: with this assignment, director Alexander Kuprin and his old friend Hierodeacon Zacchaeus, who's now a monk, jump into a car. They excitedly admit that the incense is really just an excuse—what matters is the trip and the people they meet along the way. Their odyssey takes them from Russia to the monastic state of Mount Athos in Greece and back again to the fighting in East Ukraine. It's a road movie in a free, associative form that refers in passing to *Easy Rider* and Godard's *Pierrot le fou*. It's also a journey through the melancholy memories of their own hippie pasts that takes them into the raw reality of the Donbass region of Ukraine, a war zone typified by Orthodox religion. This is the destination for the incense, and here they talk to civilians, members of local militia and the nuns in a convent that became entangled in the conflict. *Incense-Navigator* is an intuitive exploration that touches on such existential themes as war and peace, though not without a dash of lightheartedness.



Alexander Kuprin:
A Week of Consciousness (1989)
A Demob Album (1996)
Chernobyl-10 (1996)
Joseph and Nadezhda (1998)
Another Sky (2003)
Triumph (2011)
a.o.
Alexander Kuprin & Serghey Karandashov:
Skyearth (2008)



Ireland, 2017
DCP, color, 85 min

Director: Feargal Ward
Cinematography: Feargal Ward
Screenplay: Feargal Ward, Tadhg O'Sullivan
Editing: Tadhg O'Sullivan
Sound Design: Tadhg O'Sullivan
Production: Luke McManus for FSE Films
Screening Copy: FSE Films
Involved TV Channel: ARD/NDR

World Premiere

The Lonely Battle of Thomas Reid

Feargal Ward

For years, the Irish farmer Thomas Reid has been locked in a grueling battle with his neighbor, U.S. microchip manufacturer Intel. The multinational wants to expand and has its eye on Reid's land. Eager to boost employment in the region, the Irish authorities are doing their utmost to force Reid into a sale. But the farmer has no intention of leaving his 300-year-old ancestral home, where he lives alone, surrounded by cows and chickens. The desaturated color, the soundtrack with snippets of radio shows, and the unorthodox reimaginings of courtroom scenes produce an intriguing and slightly alienating effect. Director Feargal Ward follows the calm rhythm of farm life, which seems to stem from a different age. Traffic roars by beyond the stone walls that mark the boundaries of Reid's land, but he travels everywhere on foot or on his old bicycle. His house is crammed with hoarded junk and he appears to live in chaos. Nevertheless, this tenacious eccentric proves to be a formidable opponent of the system.



Feargal Ward & Tadhg O'Sullivan:
Yximalloo (2014)



The Netherlands, 2017

DCP, color, 115 min

Director: Leonard Retel Helmrich

Cinematography: Leonard Retel Helmrich, Ramia Suleiman

Screenplay: Leonard Retel Helmrich, Pieter van Huystee

Editing: Jos Driessens, Jelle Redeker

Sound: Leonard Retel Helmrich, Ramia Suleiman

Sound Design: Ranko Paukovic

Music: Khyam Allami

Production: Pieter van Huystee for Pieter van Huystee Film

World Sales: Films Transit International

Distribution for the Netherlands: Mokum Filmdistributie

Screening Copy: Pieter van Huystee Film

Involved TV Channel: EO

World Premiere

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Leonard Retel Helmrich:

Dag mijn klas, ik mis jullie allemaal (1988), Het Phoenix mysterie (fiction, 1990), Moving Objects (1991), Jemand auf der Treppe (1994), Art Non-Blok (1996), Als een vloedlijn (1999), The Body of Indonesian Conscience (2000), The Eye of the Day (2001), Flight from Heaven (2003), Shape of the Moon (2004), Aladi (2006), Promised Paradise (2006), Jadwiga's laatste reis (2006), Position among the Stars (2010), Raw Herring (2013) a.o.

The Long Season

Leonard Retel Helmrich

Nine million Syrians have left their homeland since the breakout of the war. Most of them have ended up in camps like Madjal Anjar in the Beqaa Valley, just over the border in Lebanon. This camp was set up by seasonal workers from Raqqa who were unable to return when their city was taken over by IS. Some of the camp's inhabitants rent land to cultivate crops, while others earn a little toiling in the fields of a local farmer who treats them with contempt. The rest of the time they spend waiting for the bus that brings goods and news from Raqqa. In conditions such as these, frustration rapidly turns to conflict, traumatized children become aggressive and women's freedom of movement is very restricted. Multi-award-winning director Leonard Retel Helmrich uses his hallmark single-shot cinema verité style to probe deep into life in the camp. The fluid motion of the camera—sometimes high in the air, sometimes gliding just above ground level—allows him to get extremely close to the camp's inhabitants, bringing home the human drama behind the abstract number of nine million.



Germany, Syria, Lebanon, 2017
DCP, color, 98 min

Director: Talal Derki
Cinematography: Kahtan Hassoun
Editing: Anne Fabini
Sound Design: Sebastian Tesch
Music: Karim Sebastian Elias
Production: Tobias Siebert & Eva Kemme & Ansgar Frerich for BASIS Berlin Filmproduktion
Co-production: Ventana Film, Cinema Group Production
Executive Production: Dan Cogan & Jenny Raskin & Geralyn White Dreyfous for Impact Partners
Screening Copy: BASIS Berlin Filmproduktion
Involved TV Channels: SWR, RBB, ARTE, SVT, CBC, RTS

World Premiere

Of Fathers and Sons

Talal Derki

If you want to tame your nightmares, you need to capture them first. That's what Syrian documentary filmmaker Talal Derki learned from his father. As in his previous film *Return to Homs*, he returns to his homeland and becomes part of life in a war zone. For more than two years he lives with the family of Abu Osama, an Al-Nusra fighter in a small village in northern Syria, focusing his camera mainly on the children. From a young age, the boys are trained to follow in their father's footsteps and become soldiers of God. The horrors of war and the intimacy of family life are never far from one another. At the nearby battlefield Abu Osama fights against the enemy, while at home he cuddles with the boys and dreams of the caliphate. Talal Derki sets out to capture the moment when the children have to let go of their youth and are finally turned into Jihadi fighters. No matter how close the war comes, there's one thing they've already learned: they must never cry.



Talal Derki:
Return to Homs (2013)



Serbia, France, Qatar, 2017

DCP, color, 102 min

Director: Mila Turajlic

Cinematography: Mila Turajlic

Editing: Sylvie Gadmer, Aleksandra Milovanović

Sound Design: Aleksandar Protic

Music: Jonathan Morali

Production: Carine Chickowsky for Survivance,
Mila Turajlic for Dribbling Pictures

Executive Production: Iva Plemic Divjak for Dribbling
Pictures, Hanka Kastelicová for HBO Europe

World Sales: Dribbling Pictures

Screening Copy: Dribbling Pictures

Involved TV Channels: HBO Europe, WDR/ARTE

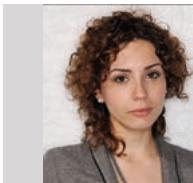
European Premiere

The Other Side of Everything

Druga strana svega

Mila Turajlic

A Belgrade apartment divided in two tells the story of a family and serves as a symbol of a country in political turmoil. The property was split on the orders of the then communist government when Srbijanka Turajlic, who was born here, was just two years old. The door leading to the other rooms was locked, and 30 years later, when Srbijanka's daughter Mila Turajlic, the film's director, was born, it was still locked. In the 30 years that followed—all the way through civil war, the breakup of Yugoslavia, aerial bombardments and revolution—the door remained unopened. Srbijanka, a prominent political activist who played a leading role in the revolution, still lives in one half of the original apartment. In a film that rarely leaves this space, Mila paints a poignant portrait of her mother, a resolute woman with no doubts about her past actions, even though they put her life in danger. Does the new generation view things in a similar way?



Mila Turajlic:
Cinema Komunista (2010)



IDFA Competition for Feature-Length Documentary

Poland, Germany, Finland, 2017
DCP, color, 74 min

Director: Marta Prus
Cinematography: Adam Suzin
Screenplay: Marta Prus
Editing: Maciej Pawliński
Sound Design: Maciej Pawłowski
Production: Maciej Kubicki for Telemark,
Anna Kępińska for Telemark
Co-production: Ventana Film, Marianna Films
World Sales: Autlook Filmsales
Screening Copy: Telemark
Involved TV Channels: ARTE, YLE, TVP

World Premiere

Over the Limit

Marta Prus

“You’re not a human being, you’re an athlete,” 20-year-old Rita is told by one of her two merciless coaches. She’s preparing to represent Russia in rhythmic gymnastics at the Olympics in Brazil. The training is harsh, particularly in mental terms. However gracefully Rita catches rings or rolls a ball across her shoulders, her coaches expect more from her, time and again. Warmth and solace come in her scant free time, when she talks with her boyfriend on Skype or hangs out with her parents. *Over the Limit* shows how the Russian system for training athletes transgresses boundaries. The film focuses on Rita’s state of mind—she seems to be perpetually on the verge of tears. The subtle editing and effective sound design allow us to feel her despair and pain, as well as the intense pressure she’s living under. Fortunately, the end comes as a relief.



Marta Prus:
directing debut



Canada, Argentina, 2017
DCP, color, 95 min

Director: Laura Bari
Cinematography: Laura Bari, Glauco Bermudez
Editing: Laura Bari
Music: Florencia Di Concilio, Marco Liy
Production: Andreas Mendritzki & Aonan Yang for GreenGround Productions
World Sales: First Hand Films
Screening Copy: GreenGround Productions

International Premiere

Primas

Laura Bari

How do you go on after an appallingly traumatic experience? Rocío, an 18-year-old Argentine girl, has managed to get her life back on track. When she was 10, she was dragged from her bike by a passing stranger, raped, set on fire and left for dead in a field. Incredibly, she survived. Now she tells her story to her cousin, who was sexually abused for years by her own father. Director Laura Bari transforms the girls' shocking personal stories into a beautifully natural portrait of two ordinary adolescents with familiar questions about life. They find support in the theater and in each other, crying together, sharing stories and listening. Their love of life has never been broken. Sometimes a touch of magic creeps into their story, such as when Rocío crawls along the beach as a crocodile girl, reliving a dream. Little by little, they manage to rebuild the life that was so brutally stolen from them.



Laura Bari:
Antoine (2009)
Ariel (2013)



IDFA Competition for Feature-Length Documentary

The Netherlands, 2017

DCP, color, 90 min

Director: Jessica Gorter

Cinematography: Sander Snoep

Screenplay: Jessica Gorter, Marieke van der Winden

Editing: Danniell Danniell, Bobbie Roelofs

Sound: Mark Wessner

Sound Design: Tom Bijnen

Music: Rutger Zuydervelt

Production: Frank van den Engel for Zeppers

Film & TV, Oksana Maksimchuk

Executive Production: Judith Vrerkis for Zeppers Film & TV

World Sales: Deckert Distribution

Distribution for the Netherlands: Mokum Filmdistributie

Screening Copy: Zeppers Film & TV

Involved TV Channel: EO/IKON

World Premiere

The Red Soul

Jessica Gorter

More than 50 years after the death of Joseph Stalin, Russia is still divided. Was Stalin a great leader who made Russia into a superpower? Or was he a ruthless dictator, responsible for the deaths of millions of innocent people? Virtually no family has been left untouched by the consequences of Stalin's regime, and in every corner of the country, victims' families are struggling with history. A father wanders through a desolate forest with his teenage daughter, in search of the mass graves of Russian prisoners. Two sisters whose mother was taken away to a prison camp share their early memories. They are still scared to talk about the events openly, because it would put their fatherland in a negative light, and there are plenty of others who would prefer to forget this dark chapter of history altogether. Throughout society, Stalin's popularity is growing, and there is a yearning for a sense of national unity. *The Red Soul* shows how the past lives on in present-day Russia, and thus makes its mark on the future.



Jessica Gorter:

Gold and Blue (1993)

Heilige weg (1994)

Ferryman across the Volga (1998)

No Goods Today (2002)

Piter (2004)

Quarantaine (2006)

900 Days (2011)



IDFA Competition for Feature-Length Documentary

United Kingdom, 2017
DCP, color, 81 min

Director: Finlay Pretsell

Cinematography: Martin Radich

Editing: Kieran Gosney, Dino Jonsäter

Sound: Douglas Fairgrieve

Sound Design: CJ Mirra

Music: Dan Deacon

Production: Sonja Henrici for SDI Productions,
Finlay Pretsell for Cycling Films

Executive Production: Iain Smith, Ian Davies for Initialize Films,
Noe Mendelle for Scottish Documentary Institute, Avril
Millar, Leslie Finlay for Creative Scotland, Sylvie Richards
Screening Copy: Scottish Documentary Institute

World Premiere

Time Trial

Finlay Pretsell

This portrait follows the former British road racing cyclist David Millar during his last cycling season. Director Finlay Pretsell has Millar tell his own story, and allows us to feel the impact the sport has on the cyclist. Immersed in the cyclist's experience through the camera on Millar's handlebars, we see his sweat and breathe with him in his race against the clock—he's not getting any younger, and he wants to secure his spot in the Tour de France one last time. Simply by filming the cyclists, sometimes in slow motion, sometimes blurred and shaky, Pretsell makes us feel as if we too are slogging through the rain. We experience the euphoria of the race, but also the tedium. Music evocative of the piercing, repetitive rattle of a bicycle chain captures the endlessness of the route. The swelling, hypnotic sounds underlying the slow-motion footage make the peloton seem like a heard of hunted animals driven ever onwards. *Time Trial* shows just how far a man will go in his will to win.

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Finlay Pretsell:
directing debut



IDFA Competition for Feature-Length Documentary

Hungary, Germany, 2017
DCP, color, 89 min

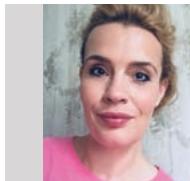
Director: Bernadett Tuza-Ritter
Cinematography: Bernadett Tuza-Ritter
Screenplay: Bernadett Tuza-Ritter
Editing: Bernadett Tuza-Ritter, Nóra Richter
Sound Design: Márton Kristóf, Tamás Bohács, Rudolf Várhegyi
Music: Csaba Kalotás
Production: Julianna Ugrin & Viki Réka Kiss for Éclipse Film
Co-production: Corso Film
World Sales: Syndicado Film Sales
Screening Copy: Syndicado Film Sales

World Premiere

A Woman Captured

Bernadett Tuza-Ritter

An intimate close-up of a woman with a lined face. She's asleep, until the filmmaker whispers, "Marish." Marish opens her eyes and sits up quickly, confused but smiling. This is an apt summary of what happened during the time director Bernadett Tuza-Ritter spent filming her. Marish has been exploited and abused for more than 10 years by the woman for whom she toils as a housekeeper—entirely unpaid. She even has to hand over the money she earns with an extra job as a cleaner in a factory. She's forbidden to do anything without permission. Marish's 18-year-old daughter couldn't stand it anymore and ran away a couple of years ago, but Marish lives with too much fear in her heart. Can she ever learn to trust people again? Here the old question arises as to how much the presence of the camera influences the course of events. Cautiously, Marish starts to take Tuza-Ritter into her confidence. She dreams of seeing her daughter again. Will she find the courage to take a step forward in her life?



Bernadett Tuza-Ritter:
directing debut

IDFA COMPETITION FOR FIRST APPEARANCE

[competition programs](#)

Fifteen documentaries by directors making their first or second feature-length documentary are competing in the IDFA Competition for First Appearance, aimed at supporting talented new filmmakers. A five-member international jury (see page 13) evaluates the films and selects the winners of the IDFA Award for Best First Appearance (€10,000) and the IDFA Special Jury Award for First Appearance, in memory of Peter Wintonick (€2,500).

Instant Dreams is also selected for the IDFA Competition for Dutch Documentary (see page 81). *The IDFA Competition for First Appearance is made possible with the support from the Friends of IDFA.*

The 2017 competitions are made possible by Ammodo.



IDFA Competition for First Appearance

Lithuania, 2017
DCP, color, 85 min

Director: Mindaugas Survila
Cinematography: Mindaugas Survila
Screenplay: Gintė Žulytė, Mindaugas Survila
Editing: Danielius Kokanauskis
Sound: Mindaugas Survila, Gintė Žulytė, Ainis Pivoras
Sound Design: Saulius Urbonavičius
Production: Mindaugas Survila for VšĮ "Sengirė",
Gintė Žulytė for VšĮ "Sengirė"
Screening Copy: VšĮ "Sengirė"

World Premiere

The Ancient Woods

Mindaugas Survila

A poetic and atypical nature film about the various inhabitants of an old-growth forest, on the ground, in the air and in the water. There's no commentary, only the rich, almost palpable sounds of the forest and the magical situations captured by the camera. Although we might sometimes be puzzled as to what's actually happening—a mating ritual or the start of a fight?—the lack of explanation leaves space for us to associate freely and simply experience the images. The film offers a close-up view of a wide range of creatures—such as the insect that appears out of the melting snow, gradually begins to move and impatiently waits until all its legs are free so it can fly away. The scale of the portraits is sometimes grand and at other times modest, but always filmed with precision, whether in daylight or at night. Time doesn't seem to matter in this extraordinary piece of slow cinema.



Mindaugas Survila:
The Field of Magic (2011)



Uruguay, 2017
DCP, color, 78 min

Director: Mercedes Dominion
Cinematography: Mercedes Dominion
Screenplay: Mercedes Dominion
Editing: Mercedes Dominion, Martín Solá, Lorena Moriconi
Sound Design: Hamid Martin, Ander Agudo
Music: Alvaro Riet, Juan Eiraldi
Production: Gerardo Castelli for Irreal cine
Screening Copy: Irreal cine

World Premiere

The Creator of Universes

El creador de universos

Mercedes Dominion

Sixteen-year-old Juan has Asperger Syndrome. He also makes whodunits that he films, directs and edits himself at home. He dedicates a lot of time to these self-created crime stories, which are raw and filled with foul language. His grandmother—a small and frail 96-year-old—is his partner in crime and most important costar. She helps him create the dialogues and plays dangerous criminals with zest, even when it involves wearing a fuchsia wig. Juan's older sister Mercedes filmed the unique way that grandson and grandmother interact and the role they play in each other's lives: Juan forms the welcome diversion in the life of a very elderly woman, and she takes the fantasies of her grandson very seriously. For Juan, the films are an escape and a means to express himself. But with her health declining, how long can his grandmother continue to do this for her vulnerable grandson?



Mercedes Dominion:
directing debut



Belarus, 2017
DCP, color, 80 min

Director: Anastasiya Miroshnichenko
Cinematography: Alexander Moroz
Screenplay: Anastasiya Miroshnichenko
Editing: Varfalamey Kuraga
Sound: Viacheslav Kruk
Sound Design: Viacheslav Kruk
Music: Boris Lankov
Production: Viktar Labkovich for PervajaKinoVideo Company
Executive Production: Darya Labkovich for PervajaKinoVideo Company
World Sales: Taskovski Films
Screening Copy: PervajaKinoVideo Company

World Premiere

Debut

Anastasiya Miroshnichenko

Over 200 women are detained in a Belarus prison for first-time offenders. Eleven of them have volunteered to take part in a theater play. Their reasons vary: some see it as a small break from the tedium of prison life, some regard it as therapy, and others approach it as a practice run for when they return to society. The rehearsals serve as the leitmotif for this balanced portrait that subtly frees these women from the stigma of being criminals. The women talk as mothers, daughters and wives. They miss their families and wrestle with the guilt of losing so many years behind bars. The director uses various techniques to present these women as three-dimensional characters: close-up interviews about their fears, beautifully framed shots of the daily collective routines of jail life, images from surveillance cameras that emphasize how their lives are controlled, and of course the climactic final performance. By then, you almost feel as if you've landed in a feel-good movie with a happy ending, but the director doesn't let it get that far.



Anastasiya Miroshnichenko:
Crossroads (2014)



IDFA Competition for First Appearance

Denmark, Sweden, Finland, 2017
DCP, color, 90 min

Director: Simon Lereng Wilmont

Cinematography: Simon Lereng Wilmont

Editing: Michael Aaglund

Sound Design: Pietu Korhonen, Heikki Kossi, Peter Albrechtsen

Music: Erik Enockson, Uno Helmerson, Erik Enocksson

Production: Monica Hellström for Final Cut for Real

Co-production: STORY, Mouka Filmi

Executive Production: Philippa Kowarsky

World Sales: Cinephil

Screening Copy: Final Cut for Real

Involved TV Channels: DR, SVT, YLE, ERR, BNT

World Premiere

The Distant Barking of Dogs

Simon Lereng Wilmont

Ten-year-old Oleg lives in the Donetsk region of eastern Ukraine—a warzone that often echoes with anti-aircraft fire and missile strikes. Sometimes these sounds are in the distance, while other times they're frighteningly close. At school, Oleg learns about the bomb shelter and what to do when encountering a landmine. While many have left this dangerous area, Oleg remains with his grandmother, who has taken care of him since the death of his mother. This observational film follows a year in the life of Oleg, and emphasizes the warm bond he has with his grandmother. He also has a close friendship with his cousin Yarik, who's more disturbed by all the sudden noises—or perhaps he's not as good as Oleg at hiding his fear. Meanwhile, the boys also find the war exciting, especially when a neighbor teaches them how to use a gun. By sticking close to Oleg, *The Distant Barking of Dogs* shows the effect of conflict on children.

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forum



Simon Lereng Wilmont:
directing debut



IDFA Competition for First Appearance

Italy, 2017

DCP, color, 91 min

Director: Giovanni Totaro

Cinematography: Paolo Ferrari, Nunzio Gringeri

Editing: Andrea Maguolo

Sound: Adriano Alampi

Music: Giordano Corapi

Production: Simone Catania for Indyca, Francesca Portalupi for Zenit Arti Audiovisive

World Sales: Deckert Distribution

Screening Copy: Deckert Distribution

Involved TV Channel: Rai

International Premiere

Happy Winter

Giovanni Totaro

Life is good on the beach at Mondello, a seaside resort on the outskirts of Palermo, Sicily that attracts few foreign tourists but many Italians, who spend their summer in one of the hundreds of little beach houses. They make maximum use of the minimal space inside these huts, furnishing them with cupboards, shelves, lamps, curtains and ornaments. The beach is a microcosm of Italian life, including the financial crisis that the vacationers would prefer to forget about. In observational style, *Happy Winter* follows the beverage salesman who trudges through the sand with a heavy cooler full of water, beer and soda—and encourages his son to aim for a better job when he grows up. There are men playing poker, teenagers playing volley ball, middle-aged friends frolicking in the sea like children, and an aspiring politician trying to win votes on the beach. The tone is light, but there's a serious undercurrent. The film's affectionate approach wins our sympathy for the Sicilians, as they reach the end of their vacation and wish each other "*Buon inverno*," or "Happy winter."



Giovanni Totaro:
directing debut



IDFA Competition for First Appearance

France, 2017
DCP, color, 105 min

Director: Emilio Belmonte
Cinematography: Dorian Blanc, Thomas Bremond
Editing: Matthieu Lambourion
Sound Design: Javier Álvarez
Production: Nicolas Lesoult for Les Films de la Butte
World Sales: Jour2Fete
Screening Copy: Jour2Fete

World Premiere

Impulso

Emilio Belmonte

The spectacular avant-garde choreographies of flamenco dancer Rocío Molina push at the boundaries of dance and the visual arts. She travels the world to perform her partly improvised *impulsos* at unusual venues such as modern art museums. This bio-doc follows Molina in the months leading up to a new show at Chaillet National Theater in Paris. Rehearsals and performances alternate with interviews with family members, friends, colleagues and accompanying musicians. Her mother explains how as a small and somewhat stocky girl wearing a pink ballet outfit, Molina found herself in Madrid surrounded by stylish flamenco dancers dressed in the more traditional black costumes. But from there she rapidly rose to the peak of her profession. Molina wants to give flamenco a sense of contemporary urgency. She wears plastic wrap rather than the classic voluminous, spotted dress, as she stamps and sways her way across the stage floor like a giant insect. This powerful dancer exudes an utterly original creativity and infectious energy in performances that give full vent to the primal power of flamenco.



Emilio Belmonte:
directing debut



The Netherlands, 2017
DCP, color/black and white, 91 min

Director: Willem Baptist
Cinematography: Gregor Meerman
Screenplay: Willem Baptist
Editing: Albert Markus
Sound: David Spaans
Sound Design: Ranko Paukovic, Albert Markus
Music: Marc Lizier
Production: Pieter van Huysee for Pieter van Huysee Film
World Sales: Public Film Sales & Distribution
Distribution for the Netherlands: Cinema Delicatessen
Screening Copy: Pieter van Huysee Film
Involved TV Channel: NTR

World Premiere

Instant Dreams

Willem Baptist

There could hardly be a more telling contrast between the analog and digital eras than the beautifully blurry memories captured in a Polaroid picture and the thousands of pin-sharp photos on an iPhone. In this ambitious visual essay, Willem Baptist explores the visionary genius of Edwin H. Land, the inventor of the Polaroid camera. Even today, all sorts of people are keeping his instant dream alive. Former Polaroid employee Stephen Herchen moved from the United States to Europe to work in a laboratory developing the 2.0 version of Polaroid. Christopher Bonanos, the author of *Instant: The Story of Polaroid*, tells us, "When I heard Polaroid would stop making film, it felt like a close friend had died." Artist Stefanie Schneider, who is working with the last of her stock of Polaroid film, is using the blurring that occurs with expired film as an additional aesthetic layer in her photographic work. The soundtrack is as evocative as the sometimes hypnotically expressive imagery, with archive footage, interviews and gorgeous chemical reactions crisscrossing paths in a veritable rollercoaster of color and light.



Willem Baptist:
directing debut



Israel, 2017
DCP, color, 91 min

Director: Shai Gal
Cinematography: Uriel Sinai, Ram Shweky, Eyal Ben Yaish, Daniel Kedem
Screenplay: Shai Gal
Editing: Erez Laufer
Sound: Tully Chen
Sound Design: Rei Elbaz
Music: Shmulik Noifeld
Production: Kobi Nussbaum for July August Productions
Executive Production: Lisa Shiloach & Amit Stretiner for July August Productions
World Sales: Cinephil
Screening Copy: July August Productions
Involved TV Channel: YES

World Premiere

The Jewish Underground

Shai Gal

It took the Israeli secret service Shin Bet four years to get their hands on the Jewish Underground, a right-wing terrorist organization. After carrying out several successful attacks on Muslims in the early 1980s, the group developed a plan to destroy the Dome of the Rock. According to former agents of Shin Bet, if they had succeeded it could have sparked nuclear war in the Middle East—perhaps even a new World War. Director Shai Gal reconstructs the events in the form of a detective story with dramatizations and interviews with key figures, including the perpetrators, who claim they have nothing to hide. But the scope of the film isn't limited to past events, because the rabbis who probably gave orders for the Jewish Underground attacks were protected from above and never punished. As Gal shows, the ties between members of the Jewish Underground and the Israeli political sphere are stronger than ever.



Shai Gal:
A Shadow over the Rising Sun (2011)



IDFA Competition for First Appearance

Hungary, Bhutan, 2017
DCP, color, 74 min

Directors: Dorottya Zurbó, Arun Bhattarai
Cinematography: Arun Bhattarai
Screenplay: Dorottya Zurbó, Arun Bhattarai
Editing: Károly Szalai
Sound: Dorottya Zurbó, Sonam Phuntso
Sound Design: Rudolf Várhegyi
Music: Ádám Balázs
Production: Julianna Ugrin for Éclipse Film,
Arun Bhattarai for Sound Pictures
Executive Production: Laetitia Schoofs for KRO/NCRV
World Sales: Syndicado Film Sales
Screening Copy: Éclipse Film
Involved TV Channel: KRO/NCRV

World Premiere

The Next Guardian

Dorottya Zurbó, Arun Bhattarai

Brother and sister Gyembo and Tashi are normal teenagers. They love soccer and their phones. In their Himalayan village, their father oversees a Buddhist temple that has been in the family for generations. He hopes his son will one day take over his duties. He would prefer that Gyembo leave his modern English-language school in favor of a monk school. In this thoughtful and tender portrait of a Bhutanese family, the generation gap is as large as their love for one another. Celibacy doesn't offer an enticing future to an adolescent boy, which Gyembo's father understands. Nonetheless, he still tries to convince his son that being a monk offers many advantages. Meanwhile, Tashi feels more like a boy than a girl, and dreams of a life as a pro soccer player. She wants to attend a soccer camp that would be the first step in being selected for the national team. Unfortunately, though happiness is high on the political agenda in Bhutan, not all wishes come true.

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IDFAcademy Results



Dorottya Zurbó:
directing debut
Arun Bhattarai:
directing debut



Czech Republic, 2017
DCP, color, 92 min

Directors: Lukas Kokes, Klara Tasovska

Cinematography: Lukas Kokes

Screenplay: Klara Tasovska, Lukas Kokes

Editing: Klara Tasovska

Sound: Adam Levy

Sound Design: Adam Levy

Music: dné

Production: Pavla Janouskova Kubeckova
& Tomas Hraby for Nutprodukce

Co-production: HBO Europe

Screening Copy: Nutprodukce

World Premiere

Nothing Like Before

Nic jako dřív

Lukas Kokes, Klara Tasovska

They're all 19 years old, they go to the same school and they're all in the same rut. Teo won't accept responsibilities and is facing expulsion. Renata plays hooky and prefers working nights in a café to earn money for her divorced mother. Anicka and Nikola are making a real mess of things at Memphis Beach, the hotel in Greece where they're interning, and the unpleasant owner makes them mop the floors. All of them are growing up in the Czech border town of Varnsdorf, and there aren't many opportunities to be had. The idea of independence is tempting, but these young people aren't quite ready for adult life. They're all at a turning point, and the lively montage reflects the adolescents' restlessness and lack of direction. The protagonists in each of the three chapters are filmed at their most vulnerable moments, and their conversations are strikingly natural. Together with directors Lukas Kokes and Klara Tasovska, we're right in there with them.



Lukas Kokes & Klara Tasovska:
Fortress (2012)



IDFA Competition for First Appearance

Brazil, 2017

DCP, color, 81 min

Directors: Renata Terra, Bruno Jorge, Mariana Oliva

Cinematography: Bruno Jorge, Dado Carlin

Screenplay: Mariana Oliva, Renata Terra

Editing: Renata Terra, Leopoldo Nakata

Sound: Gustavo Nascimento, Gustavo Canzian

Sound Design: Daniel Turini, Fernando Henna

Music: Vitor Araújo

Production: Mariana Oliva

World Sales: Synapse TV Production and Distribution

Screening Copy: Mariana Oliva

Involved TV Channel: Canal Curta!

Awards: Best Documentary Rio de Janeiro

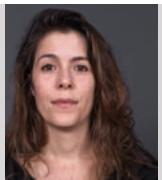
International Film Festival

International Premiere

Piripkura

Renata Terra, Bruno Jorge, Mariana Oliva

Two of only three known members of the Piripkura still live as nomads in the Amazon rainforest, in the Brazilian state of Mato Grosso. Their most important possession is a torch that was lit in 1998 and has remained so ever since. The area where they live is encircled by farms and sawmills, whose almost inevitable expansion is taking place through violent means. This area of rainforest can only keep its protected status if there's proof that the two men, Pakyí and Tamandua, are still living there. So Jair Candor, coordinator for the protection of these areas, treks into the jungle in search of them, sometimes accompanied by their sole surviving family member Rita. Through this film, the crew provides proof of the two men's existence. *Piripkura* sheds light on the tragedy befalling indigenous Amazon people—the systematic violence used against them is a constant menacing presence. Despite the impressive resilience and tenacity of the last of the Piripkura, an inevitable question hangs in the air: how long can it last?



Renata Terra:
directing debut

Bruno Jorge:

Beco (2012)

Mariana Oliva:
directing debut



IDFA Competition for First Appearance

Latvia, 2017
DCP, color, 104 min

Director: Ieva Ozolina
Cinematography: Marcis Slavinskis
Editing: Juris Poskus
Production: Madara Melberga for FA Filma
Screening Copy: FA Filma

World Premiere

Solving My Mother

Ieva Ozolina

Raitis Ozols is a computer programmer, mathematician and occasional magician. In his private life, however, things seldom work out with much mathematical precision. His relationship with his mother Silvija is particularly complicated. He discusses his inexplicable fear of his mother with his therapist, who would prefer for Raitis to look for a wife and organize his overflowing apartment. But when Raitis reports Silvija to the police for emotional blackmail, bringing some order into his adult life becomes all the more difficult. Recording as an omnipresent, invisible presence, the camera exposes these crippled relations in long, drawn-out scenes. We witness Raitis's painful attempts to get closer to women and an awkward direct confrontation with his father, as well as a tragic attempt at celebrating Easter with his mother, brother and grandfather. The ease with which Raitis can do complex sums in his head contrasts starkly with the difficulties he experiences in his relationships. The extremely intimate footage becomes ever more excruciating, as it almost heartlessly exposes how a mother-son relationship that was destructive to start with deteriorates even further.



Ieva Ozolina:
My Father the Banker (2015)



Sweden, Qatar, France, 2017
DCP, color/black and white, 75 min

Director: Maryam Ebrahimi
Cinematography: Zare Zahraie
Screenplay: Maryam Ebrahimi, Jesper Osmund
Editing: Jesper Osmund
Music: Stefan Levin
Production: Nima Sarvestani for Nima Film
Co-production: Doha Film Institute, ARTE
Executive Production: Emelie Persson for SVT
World Sales: Deckert Distribution
Screening Copy: Swedish Film Institute
Involved TV Channels: SVT, YLE, DR, TVO, Al Arabiya

World Premiere

Stronger than a Bullet

Maryam Ebrahimi

Narrator and central figure Saeid Sadeghi was a war photographer during the Iran–Iraq War (1980–1988). His heroic photos, which compellingly illustrate his testimony in the film, were—and still are today—an important tool of government propaganda. As a firm supporter of the Iranian Revolution at the time, he photographed soldiers singing on their way to the front, and he was quite prepared to give his own life. But now he is tormented every night by nightmares of dying comrades pleading for help. Remorsefully, mostly in voice-over, he contemplates his shared responsibility for the deaths of countless soldiers, many of whom were very young. Interspersed with archive footage, this stylishly-composed portrait is also an essay on ideology, propaganda and the power of the image. Only at the end of the war did the scales fall from Sadeghi's eyes. He traverses landscapes filled with silent witnesses in search of people he photographed at the time, hoping to meet a few of those who survived.

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forum



Maryam Ebrahimi & Nima Sarvestani:
No Burqas Behind Bars (2013)



IDFA Competition for First Appearance

China, 2017
DCP, black and white, 101 min

Director: Xiao Xiao
Co-director: Lin Lin
Cinematography: Xiao Xiao
Editing: Xiao Xiao
Sound: Xiao Xiao
Sound Design: William Hsieh, Roger Middenway
Music: Jason Hou
Production: Lin Lin
Screening Copy: Xiao Xiao

World Premiere

Turtle Rock

Tuanyu Yan

Xiao Xiao

Filmed in beautiful black and white, this slow cinema piece spends four seasons with a family in Turtle Rock, a remote village in China named after a local rock formation that resembles a giant turtle. For nearly a century now, the village has been home to just seven families who have only four surnames. They once moved to this mountainous region fleeing war, and have eked out a simple life there ever since. Filmmaker Xiao Xiao's grandmother was one of the first people to be born in Turtle Rock, and it's also the place where he grew up. This allows Xiao to get very close to the residents, whom he observes lovingly as they chop spices or firewood, carry huge trunks of bamboo on their shoulders or unhurriedly fashion an iron pipe from an old tube—here, everything is recycled. The rustling trees and cackling chickens create a natural soundtrack to this rhythmic, beautifully framed documentary, which doesn't shy away from the harsher aspects of this life, far from the madding crowd.



Xiao Xiao:
directing debut



Germany, 2017
DCP, color, 79 min

Director: Melanie Gaertner
Cinematography: Pola Sell, Melanie Gaertner
Editing: Christine Niehoff, Mirja Gerle
Sound: Roger Mboupda, Romeo Zaf
Music: Ludwig Kuckartz, Siriki Coulibaly
Production: Sebastian Popp & Robert Malzahn for Stoked Film
World Sales: Deckert Distribution
Screening Copy: Deckert Distribution

World Premiere

Yves' Promise

Yves' Versprechen

Melanie Gaertner

Cameroonian Yves Kamkoumi has spent eight years searching for a better life in Europe. Filmmaker Melanie Gaertner first met him in Spain after he arrived by rubber boat seeking asylum. He was rejected and sent back. A year later, he calls Gaertner again. She films him on a Moroccan beach where he wants to make another attempt. He explains what drove him to leave his country and those people dear to his heart. Gaertner realizes that while he knows what awaits him, he's still willing to risk it all again. To better understand his motives, she travels to Cameroon to meet Yves' family and best friend and brings video messages from Yves to reestablish contact. These are emotional moments filled with mixed feelings. They understand that Yves wants to escape the poverty and corruption, but still very much want to see him again. But can Yves return without having achieved success? Meanwhile, Gaertner keeps meeting up with him to see how things are going.



Melanie Gaertner:
The Land in Between (2012)

IDFA COMPETITION FOR MID-LENGTH DOCUMENTARY

[competition programs](#)

Fifteen documentaries between 40 and 70 minutes in length are competing in the IDFA Competition for Mid-Length Documentary. A three-member international jury (see page 14) evaluates the films and selects the winners of the IDFA Award for Best Mid-Length Documentary (€10,000) and the IDFA Special Jury Award for Mid-Length Documentary (€2,500).

Two films are also part of other selections. *Back to the Taj Mahal Hotel* is selected for the IDFA Competition for Dutch Documentary (see page 81), and *Black Stones* is also part of the special focus program Shifting Perspectives: The Arab World (see page 227).

The 2017 competitions are made possible by Ammodo.



China, 2017
DCP, color, 63 min

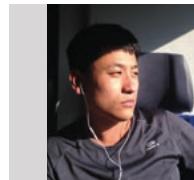
Director: Jiawei Ning
Cinematography: Jiawei Ning, Guanyu Qu
Editing: Jiawei Ning, Hang Hu
Music: Wenliang Yang
Production: Jiawei Ning
Screening Copy: Jiawei Ning

World Premiere

Awaken

Jiawei Ning

This experimental film manages to capture the relationship between man and nature without using words. We witness the painstaking activity of a fisherman in a Chinese village. Spring has arrived after a long winter, and it's time to get the fishing boat ready for use. The work looks simple enough—making holes in the ice and scraping away thick layers of snow—but it's vitally important, literally a matter of survival, to do it right. The monotonous sound of the polar wind, the crunching of snow and the cracking of ice as it's hacked away form a natural, musical accompaniment to the impressive surroundings. The long shots have a meditative effect, while the often shaky footage from a GoPro camera shows the ongoing struggle between man and nature, both on the ice and in the water below. An ode to the resilience and beauty of humanity and the world around us.



Jiawei Ning:
directing debut



The Netherlands, 2017
DCP, color, 70 min

Director: Carina Molier
Cinematography: Reinout Steenhuizen
Editing: Gys Zevenbergen
Sound: Bouwe Mulder
Sound Design: Mark Glynn
Music: Alex Simu
Production: Iris Lammertsma & Boudewijn Koole for Witfilm
World Sales: CAT&Docs
Screening Copy: Witfilm
Involved TV Channel: IKON

World Premiere

Back to the Taj Mahal Hotel

Carina Molier

Dozens of people lost their lives in the 2008 terrorist attack on the Taj Mahal Palace Hotel in Mumbai, India. Years later, five witnesses return to the scene. Until the day of the attack, their lives had been entirely different, and each of them was at the hotel for an entirely different reason. Now they share this traumatic experience. Personal stories, security camera footage and an interview with one of the perpetrators recreate the horrific night when the hotel and its guests were held under fire for hours. The camerawork, editing and music conjure a sense of foreboding, and an impression of what it must have been like to be locked in a hotel room, hiding terrified under the bed, not knowing where the gunman might be. The effect that fear can have on a person appears from the way it has changed each witness's view of life. The traumatic event raises existential questions about freedom, religion, vulnerability versus control, and the illusion of security.



Carina Molier:
ZORN (2008)
My Long Distance Friend (2011)



Syria, Egypt, Germany, 2017
DCP, color, 48 min

Director: Usama Ghanoum
Cinematography: Anders Østergaard
Editing: Annette Muff
Sound Design: Jochen Jezussek
Production: Usama Ghanoum
Co-production: Dox Box
Screening Copy: Usama Ghanoum

World Premiere

Black Stones

Usama Ghanoum

For two years, two hospital workers in Homs documented life during the siege of the Syrian city. As freedom fighters clash with Assad's troops, 7,000 residents are trapped in the middle until they are finally allowed to leave in 2014. Two thousand don't make it out. We see people hiding and running between buildings—walking can be fatal in a city filled with sharpshooters. With the regime's soldiers attacking daily, bullets and bombs continue to flatten the city. But even under these extraordinary circumstances, life goes on between the rubble and dust: there's still joking around, gardening, playing in the snow, watching soccer or just having a laugh. And get ready for some real gallows humor in the Homs promotional video the cameramen decide to shoot, which praises the ruined city as a fine vacation destination.



Usama Ghanoum:
83 kg. (2015)



Italy, 2017
DCP, color, 57 min

Director: Enrico Maisto
Cinematography: Jacopo Loiodice
Screenplay: Enrico Maisto, Valentina Cicogna
Editing: Veronica Scotti, Valentina Cicogna
Sound Design: Simone Olivero
Production: Riccardo Annoni for Start
World Sales: Slingshot Films
Screening Copy: Slingshot Films
Involved TV Channel: Rai Cinema

International Premiere

The Call

La convocazione

Enrico Maisto

Italian citizens can be called to serve on juries for certain criminal cases. They don't get much time to think about it, either: on the day before appearing for jury selection, they're randomly selected by a computer system. And so, one morning at 10 o'clock, 60 tense Italians take their place in a Court of Assizes that was, as one potential juror whispers, built under Mussolini. The camera never gives an overview shot, but always films each individual in close-up. Their whispers, nervous questions, funny comments and discomfort are all captured and brought together in a soft cacophony full of reflection on this remarkable civic duty. A drawn-out and infamous criminal case from 1974 and the judge's claim that no one needs to be scared of the mafia lend an extra dimension to this fascinating cinematic observation.



Enrico Maisto:
Comandante (2014)



Argentina, 2017
DCP, color, 67 min

Directors: Martín Benchimol, Pablo Aparo

Cinematography: Fernando Lorenzale

Screenplay: Pablo Aparo, Martín Benchimol

Editing: Anita Remón

Sound: Manuel de Andrés

Production: Mayra Bottero for Machita

Co-production: Gema Films

Screening Copy: Machita

Awards: Best Sound Buenos Aires International Festival of Independent Cinema

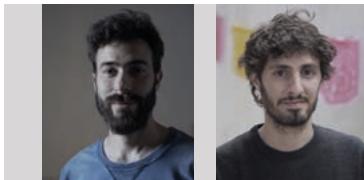
International Premiere

The Dread

El espanto

Martín Benchimol, Pablo Aparo

The residents of the Argentine village of El Dorado don't like doctors. Anything short of a surgical procedure they can take care of themselves. Each of them has his or her own specialities and methods. Some heal from a distance—just send a text message, the patient makes the sign of the cross and it's taken care of—while others use a special piece of string or incantation. For a toothache, hold a frog against your cheek. There's one man who can heal the dreaded affliction known as *espanto*, a mortal fear. How does 65-year-old Jorge do this? People prefer to keep it a secret, but those who have undergone his treatment will tell you it's very effective. Meanwhile, the men won't let their wives see Jorge for anything. In this drily comic film with a light touch, the villagers tell us their stories, exposing the inaccuracy of their theories and the mystery concealed behind them.



Martín Benchimol & Pablo Aparo:
La gente del río (2012)



Belgium, 2017
DCP, color, 63 min

Director: Laurent Van Lancker
Cinematography: Anna Savchenko, Laurent Van Lancker, Khalid Mansour, Guillaume Vandenbergh
Editing: Rudi Maerten, Laurent Van Lancker
Sound: Aurélien Lebourg, Anna Savchenko
Sound Design: Laszlo Umbreit, Aurélien Lebourg
Production: Ellen Meiresonne for Polymorfils
Screening Copy: Polymorfils

World Premiere

Kalès

Laurent Van Lancker

The only direct commentary by filmmaker Laurent Van Lancker on what he spent a year documenting is the opening quote, from Dante's *Inferno*: "So bitter it is, that death is little worse." From then on, the camera speaks in dark shots filmed in the refugee camp close to Calais, which people now refer to as "The Jungle." As the wind from the sea repeatedly rips the flimsy tents made of garbage bags to shreds, the camp's inhabitants attempt to justify their existence. Using the very few resources available, they organize themselves as best they can into a basic society: cooking, trading, making music, celebrating birthdays and just getting through the day until the long night falls. The absence of commentary is a blessing—the images alone say so much. The poetry comes from the refugees themselves: "I dreamed that I could cross over to England in a hot-air balloon, everything was ready. But then I woke up in the Calais jungle."



Laurent Van Lancker:
Discreet Identities: Being Muslim in Yunnan (1996)
In Voodoo We Trust: White Voodoo in Florida (1997)
Ymako: An Invisible Act for an African Reality (1998)
Moving With the Clouds: Art and Identity of the Vietnamese Diaspora (1999)
Pierre (2000)
Eth(n)ics Viêt-Nam (2001)
Villafricastad (animation, 2002)
31 Nights: My Palestinian Encounters (2003)
«Shima, 8 years old » + « One Lokman » (2003)
Reflectors (2004)
Surya (2006)
Majjudoo, Lost Man (2009)
Disorient (2010)
Brak (Fallow) (fiction, 2016)



IDFA Competition for Mid-Length Documentary

France, 2017

DCP, color, 60 min

Director: Hendrick Dusollier

Cinematography: Hendrick Dusollier

Screenplay: Hendrick Dusollier

Editing: Hendrick Dusollier

Sound: Hendrick Dusollier

Sound Design: Jean-François Viguié

Production: Hendrick Dusollier for StudioHdk Productions

Co-production: Maria Roche Productions, Les Films d'Ici

Screening Copy: StudioHdk Productions

Awards: Best French Documentary & Youth Jury Awards
Cinéma du Réel Festival, Best International Documentary Award Guanajuato International Film Festival

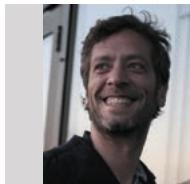
European Premiere

Last Days in Shibati

Derniers jours à Shibati

Hendrick Dusollier

In the Chinese city of Chongqing, only one old neighborhood, Shibati, has survived the government's drive to demolish and rebuild. But not for long: here too, the narrow alleyways are being replaced by vast shopping centers. To document what will soon have disappeared for good, filmmaker Hendrick Dusollier spends several months in the neighborhood. Initially he's viewed with suspicion, with the locals regularly asking him, "Why film shabby Shibati when just 100 meters away you could find far more positive images to show?" But eventually he befriends two extraordinary people: Zhou Hong, a curious boy who dreams of one day visiting the nearby Moonlight City Mall; and Mrs. Xue Lian, a sprightly old lady who is a beacon of optimism and openness despite the fact she has to leave her "house of dreams", as she says. Assisted by these local guides, the film paints a moving portrait of a rapidly changing world, where slums are making way for gleaming high-rises, and traditions are equally being dismantled without compunction.



Hendrick Dusollier:

Obras (fiction, 2005)

Babel (fiction, 2010)

A Day in the Life of a Dictator (2014)



IDFA Competition for Mid-Length Documentary

Argentina, 2017
DCP, color, 67 min

Director: Toia Bonino
Cinematography: Toia Bonino
Screenplay: Toia Bonino
Editing: Toia Bonino, Alejo Moguillansky
Sound: Facundo Gomez
Sound Design: Facundo Gomez
Music: Hernán Hayet
Production: Federico Posternak for Boneco Films, Toia Bonino
World Sales: Cruz del Sur Cine
Screening Copy: Boneco Films

Awards: Best Director Argentina Competition Buenos Aires International Festival of Independent Cinema, Best Documentary & Best Editing Panorama Argentina Section Buenos Aires International Documentary Film Festival

European Premiere

Orione

Toia Bonino

In the neighborhood of Don Orione in Buenos Aires, Alejandro “Ale” Robles became a gang member, perpetrating robberies around the city. Eventually, he was betrayed by a friend and killed by a police bullet. In a tidy apartment, a woman is devotedly baking a cake. In voice-over, she talks about the fate of her son Ale, and home videos capture the family in better times. In another chapter, during police questioning, a boy describes seeing his father kidnapped and robbed. An arrested suspect is led to a cell; in the mortuary, the corpse of a criminal is examined. None of these matters are directly related to Ale, but they are all variations on events in his life, and are all parts of the same puzzle. Using different sources of footage, this multilayered documentary is more than just a family portrait with a reconstruction of tragic events. The film offers insight into a society filled with contradictions, in which people have their own truths and mores and often live on the boundary of the law.



Toia Bonino:
directing debut



India, Finland, Norway, 2017
DCP, color/black and white, 55 min

Director: Avani Rai
Cinematography: Avani Rai
Editing: Menno Boerema, Archana Phadke
Sound Design: Sushmit Bob Nath, Olli Pärnänen
Narration: Avani Rai, Iikka Vehkalahti
Production: Iikka Vehkalahti for IV Films
Co-production: CRCI India
Executive Production: Anurag Kashyap, Gurmeet Sangha Rai
World Sales: Autlook Filmsales
Screening Copy: IV Films
Involved TV Channels: YLE, ARTE, TVO, Al Arabiya, SVT, KRO, MCOT

World Premiere

Raghu Rai, an Unframed Portrait

Avani Rai

Avani Rai didn't set out to make a film about her father, the famous photographer Raghu Rai. What she wanted was to get to know him better by observing him on one of his photo trips. In the film that she ended up making anyway, father and daughter travel together to the Indian state of Kashmir, where political unrest prevails and violence is commonplace. They photograph their surroundings and each other, in the meantime reflecting on their lives, politics and his craft, which is richly illustrated with material from Raghu Rai's archive. The elder Rai started taking photos in the 1960s, and has now published more than 50 books. He is best known for his powerful series on the aftermath of the Bhopal toxic gas tragedy in 1984, Mother Teresa and Indira Gandhi. Avani films and photographs her father as he works—and as he instructs her on viewpoints and framing. In the process, the film becomes a portrait not only of a passionate photographer, but also of a father-daughter relationship in which the camera is a source of both connection and friction.

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Avani Rai:
 directing debut



IDFA Competition for Mid-Length Documentary

Russia, 2017

DCP, color, 63 min

Director: Leo Gabriadze

Cinematography: Uri Kokoshkin

Screenplay: Rezo Gabriadze

Editing: Maria Likhacheva

Sound Design: Ivan Titov

Animation: Sveta Matrosova, Liza Astretsova

Production: Timur Bekmambetov for Bazelevs

Screening Copy: Bazelevs

World Premiere

Rezo

Znaesh', mama, gde ya byl

Leo Gabriadze

The rich inner world of famous Georgian theater and film director, artist and puppeteer Rezo Gabriadze is as fantastic as the animation into which he has poured this story of his life. Rezo's director son Levan "Leo" Gabriadze, who previously made the horror film *Unfriended* (2014), leaves it to his father to talk about a life suffused with magical thinking. With offbeat humor, Rezo Gabriadze sees the world as if in a fever dream—one in which it's quite natural to see a rusty tractor parked beside Swan Lake or photos in newspapers moving about—you might just find yourself smoking with a frog and chatting about how tough life can be. Alternately solemn and light-hearted, tragic and surreal, the story covers a huge assortment of subjects: yes, there's the war, but there's also an incredible story about a love letter, and an argument about the location of a toilet. Political events take second place here, despite Gabriadze's puppet theater being an attempt to find greater freedom beyond the censor's gaze. This passionate and charming storyteller uses his animated imagery to pull us into his highly personal vision of the world.



Leo Gabriadze:
Lucky Trouble (2011)
Unfriended (2014)



Czech Republic, 2017

DCP, color, 63 min

Director: Petr Horký

Cinematography: Milan Bureš

Editing: Filip Veselý

Sound: Jan Hála

Sound Design: Jan Hála

Music: Jan Hála

Production: Martin Juza for Krutart

Executive Production: Juliána Silvie Slivoňová for Krutart

World Sales: Rise and Shine World Sales

Screening Copy: Krutart

Involved TV Channels: SVT, Al Jazeera Balkans, Czech Television

World Premiere

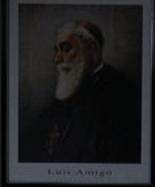
The Russian Job

Petr Horký

Avtovaz Car, the manufacturer of Lada and other brands, is one of the biggest state companies in Russia, not to mention one of the biggest car manufacturing plants in the world. The firm is a great microcosm for contemporary Russian society, and this is exactly how we get to know it in this witty satire, which has Bo Andersson, the new Swedish manager, in the leading role. Everything in and around the factory is reminiscent of the long-gone glory days of communism: the unfathomably large complex with its countless buildings; the tens of thousands of employees, many of whom have very vague job descriptions; the ice bath club; the unused riverboat and the vulgar display of riches in the boss's house. The big question is whether Andersson can overcome this culture of corruption. Will this ambitious outsider, with all his experience in 18 Russian cities, be able to tame Avtovaz? At least he has a sharp understanding of the paradox facing this country: "Sometimes we say that in Russia people would like to have a revolution, but nothing should change."



Petr Horký:
directing debut



IDFA Competition for Mid-Length Documentary

Spain, Norway, 2017
DCP, color, 62 min

Director: Ainara Vera
Cinematography: Ainara Vera
Screenplay: Ainara Vera
Editing: Ainara Vera
Sound: Alexander Dudarev
Sound Design: Alexander Dudarev
Production: Itziar García Zubiri for Arena Comunicación
Co-production: Sant & Usant
Executive Production: Pablo Iraburu, Ainara Vera
Screening Copy: Arena Comunicación
Involved TV Channel: TVE

World Premiere

See You Tomorrow, God Willing!

Hasta mañana, si Dios quiere

Ainara Vera

Seventeen Franciscan nuns, all deep into their eighties, collectively run a convent somewhere in Spain. They begin at dawn with their religious duties and more worldly tasks such as mopping and sewing. While the passing conversations do cover biblical questions, they also touch on life's more banal subjects. In between, the nuns prepare for a birthday and judge the persimmon harvest. The camera is often set up in shadowy halls with doors from which nuns appear and disappear. The filming is as patient as the women themselves have become over the years. In the past these nuns traveled the world to help people, but now their world is small. With their ends in sight, they're continually surprised by the changing outside world. Will their charitable and contemplative lifestyle continue to exist after they're gone? Besides playing host to serious questions about life, the convent's halls still have space for cheerful jokes, gossip and slapstick.



Ainara Vera:
directing debut



Israel, 2017

DCP, 53 min

Director: Noa Aharoni

Cinematography: David Zriff

Screenplay: Noa Aharoni

Editing: Yaniv Rize Sheffy

Sound Design: Erez Eini Shavit

Music: Daniel Solomon

Production: Yoram Ivry & David Noy for Cinemax Productions

World Sales: Ruth Films

Screening Copy: Ruth Films

Involved TV Channels: Channel 8, NFCT

International Premiere

Shadows

Yaldei hatzlalim

Noa Aharoni

The stories of Eitan, Yigal and Miri show how long the past can cast its shadows. Their Holocaust-surviving parents were abused by the Nazis, then became abusers themselves—their fear and grief transformed into aggression and anger towards their children. For the first time on-screen, children of Holocaust survivors talk openly about the mental and physical suffering they experienced. Stories of abuse contrast with cheerful-looking black-and-white photos of the families. Even the grandchildren appear to be suffering from their parents' burden of sorrow and pain. The children's attempt to talk about the past, as with Eitan and his ailing mother and Miri with her son, seem futile. The palpable inability to make contact is almost unbearable. *Shadows* asks the unavoidable questions: how long will the Holocaust continue to exert its evil influence on future generations, and how can the demons of the past be exorcised?



Noa Aharoni:

By Summer's End (fiction, 2011)



Belarus, Russia, 2017

DCP, color, 57 min

Director: Ruslan Fedotow

Cinematography: Ruslan Fedotow

Editing: Ruslan Fedotow

Sound Design: Andrey Dergachev

Production: Ruslan Fedotow

Executive Production: Sasha Kulak

Screening Copy: Ruslan Fedotow

World Premiere

Songs for Kit

Ruslan Fedotow

A homeless woman of indeterminate age fights to live a dignified life. She's aware of the camera, but filmmaker Ruslan Fedotow keeps to the background and observes, from a respectful but somehow intimate distance, how she struggles her way through daily life. We discover a woman with a striking, disarmingly cheerful and inventive character. But these qualities conceal another, far more vulnerable and lonely figure. She's sometimes joined by a friend who looks awkwardly on as she capers about, makes a fire from kindling and enjoys the fireworks on Victory Day. The woman may be sad about being fired from her cleaning job in a shopping mall, but that doesn't mean she can't enjoy the singing of the birds. In the end we always find her, heartbreakingly and inevitably, back on her own in her makeshift shelter in a bleak, dark stairwell.



Ruslan Fedotow:

Simonova 26 (2013)

Christmas (2014)

Salamanca (2015)



Poland, 2017

DCP, color, 47 min

Director: Grzegorz Szczepaniak

Cinematography: Marek Kozakiewicz

Editing: Jerzy Zawadzki, Grzegorz Szczepaniak

Sound: Michał Fojcik

Music: Mikołaj Majkusiak

Production: Joanna Popowicz for Wydawnictwo

Fonograficzne Anagram, Grzegorz Szczepaniak

World Sales: Deckert Distribution

Screening Copy: Deckert Distribution

Involved TV Channel: TVP

Awards: Golden Hobby-Horse & Student's Jury

Award Krakow International Film Festival

International Premiere

The Ugliest Car

Najbrzydszy samochód świata

Grzegorz Szczepaniak

"My car is as flexi as it is sexy," 70-year-old Bogdan Rozycki boasts of his 51-year-old Wartburg. This car is the proud winner of the accolade "ugliest car in Poland." Bogdan has filled a pretty impressive trophy cabinet thanks to his horrendous old jalopy. The fact that it still has its original paint says plenty about the vehicle's state of decay. There are three crucifixes hanging from the rear-view mirror, and before Bogdan drives the car onto the highway he crosses himself three times—in the hope of warding off death on the road. And perhaps all this display of Catholic piety has helped: Bogdan's elderly mother Kazimiera is always in the car's passenger seat, and has managed to reach the ripe old age of 94 despite the death trap on wheels. One of the many trips they make is a journey into the past. This witty, at times tender observation of the everyday life of a mother and her son is occasionally punctured by the shadow of the war that marked so many lives. Including Kazimiera's: as a young woman, she was forced to work in a Nazi camp.



Grzegorz Szczepaniak:
Snails (2015)

IDFA DOCLAB COMPETITION FOR DIGITAL STORYTELLING

[competition programs](#)

With the DocLab Competition for Digital Storytelling, IDFA showcases interactive and multimedia projects that use existing digital platforms to tell a documentary story. Ten projects are presented in this competition. A three-member international jury (see page 15) selects the winner of the IDFA DocLab Award for Digital Storytelling (€5,000).

Projects in this competition are also part of DocLab: Uncharted Rituals (see page 205).

The 2017 competitions are made possible by Ammodo.

Bloodless

Gina Kim

An abandoned street in South Korea: harsh neon lights, hard fluorescence casts from night shops and the clicking of high-heels echoes between the buildings. A woman roams around the streets alone. A passerby watches her, but she remains largely unnoticed by two military men loitering outside a restaurant. At first, it seems as if very little is happening in the VR film *Bloodless*, but the opening texts have already told us that evil is lurking. Since the 1950s, American military bases have occupied a considerable portion of South Korea's habitable land, including 96 "camp towns" that exist in a legal no man's land. The soldiers stationed there are more than aware of this quirk. Believe it or not, these places have seen millions of women going into prostitution and tens of thousands of crimes being committed. *Bloodless* is based on a shocking event that occurred in 1992. Endowed with a 360-degree view, we must actively search for the upcoming calamity. And as soon as we witness it in the last scene, we realize that the serene silence was actually lurid and brutal indifference.



South Korea, United States, 2017
virtual reality, color, 12 min

Director: Gina Kim

Cinematography: Sam Jeon

Editing: Gina Kim, Sharon Choi

Sound Design: Marco d' Ambrosio

Production: Seonah Kim for Crayon Film, Jiyoung Kang

Gina Kim:
Gina Kim's Video Diary (2001)
Invisible Light (2002)
Never Forever (2007)
Faces of Seoul (2009)
Final Recipe (2014)
www.ginakimfilms.com

Awards: Best VR Story Award
Venice International Film Festival

Bury Me, My Love

Florent Maurin

This surprising, interactive smartphone app was developed as a game in which the user takes on the role of Majd from Syria, whose young wife Nour is trying to leave the country. The aim is to get Nour safely to an EU country, where she can claim political asylum, and where Majd can later join her. She starts her journey with a few thousand euros in her pocket and her most valuable possession, her phone. You, her husband, are her major source of support, advice and knowledge. You carry on intensive WhatsApp conversations with her. The app offers a real-time mode, including push messages, or you can choose an accelerated version. You'll pretty regularly be confronted with dilemmas, and you'll have to make choices, potentially with far-reaching consequences. After all, you bear responsibility for the welfare of your fictional spouse. And even though you know she's a fictional character, whenever the phone buzzes, you really hope she's safe.



France, 2017
game, color, interactive

Director: Florent Maurin

Music: Xavier Collet

Designer: Florent Maurin

Developers: Paul Joannon, Thomas Altenburger

Production: Florent Maurin for The Pixel Hunt

Co-production: Figs, ARTE

In collaboration with: Pierre Corbinais, Matthieu Godet, Nils Renault, Laurent Herbet, Lucie Soullier, Dana S, Paul Joannon

Screening Copy: The Pixel Hunt

Website: www.burymemylove.com

Florent Maurin:
Influences Games (2014)
Let's Save the Louvre (2014)
Beatbox Maker (2016)
You Are an Anarchist (2017)
www.florentmaurin.com



Cosmic Top Secret

Yderst hemmeligt

Trine Laier

Secrets exist in every parent-child relationship, but what happens when the relationship also involves a secret occupation? This game takes you with "T" as she searches for her father's history. T's interviews with her father effectively reflect the awkwardness of their interaction. You will need all your focus as you puzzle together his story piece by piece. This challenge can easily have you hunkered over your phone or tablet for many hours as you solve different riddles and puzzles, maintain a dossier, try to find the right route using a compass and map and practice your shooting skills. Over the game's six levels, you receive increasing amounts of insight into the mysterious father's past—and you'll also realize that sharpening your detecting instincts yields more than just the bits of information that you collect along the way.

Denmark, 2017
game, color, interactive

Director: Trine Laier
Cinematography: Lis Dyre
Sound: Andreas Busk, Kristoffer Salting
Sound Design: Anne Gry Friis Kristensen
Music: Bjørn Svin
Animation: Cathrine Beyer, Michael Bech Hussein
Designers: Jannik Faarvang Petersen, Mads Lyngvig Jespersen
Developers: Kristian Torgard, Sune Hede
Production: Lise Saxtrup for Klassefilm
Screening Copy: Klassefilm
Website: www.cosmictopsecretgame.com

Trine Laier:
IB the Dog (2013)
YHEM (2013)

Awards: A MAZE Most Amazing Game Award, Culture Award IndieCade

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forum



South Africa, 2017
installation, color, 21 min

Director: Tabita Rezaire
Cinematography: Tabita Rezaire
Editing: Tabita Rezaire
Sound: Tabita Rezaire
Sound Design: Robert Machiri
Music: Robert Machiri
Production: Goodman Gallery
World Sales: Goodman Gallery
Screening Copy: Goodman Gallery

Tabita Rezaire:
Urban Safari (2014)
Comb Through (2014)
AssaSale (2014)
www.global.com (2014)
Afro Cyber Resistance (2014)
Sorry for Real (2015)
Peaceful Warrior (2015)
Sugar Wall Teardom (2016)
Seneb (2016)
Hoetep Blessing (2016)
Deep Down Tidal (2017)
Premium Connect (2017)
Ultra Wet (2017)
www.tabitarezaire.com

World Premiere

Deep Down Tidal

Tabita Rezaire

It may feel as if the internet is up in the clouds, but in actual fact it's at the bottom of the ocean, in the form of 880,000 kilometers of fiber-optic cables. These cables make up the essential infrastructure for sending all our emails, websites, photos, films and of course emoticons. Beneath the waves, our wireless life is very bound up with physical wires—it's the virtual made physical. Among the submerged cities, drowned sailors and hidden histories, the ocean is home to a complex communications network. Here, the technologies controlled by the West expand along the old colonial routes, so in a way the cables are the hardware of a new, electronic imperialism. *Deep Down Tidal* is a video essay in typical net.art style, weaving together cosmological, spiritual, political and technological narratives about water and its role in communication, then and now. It's about how this cable network can facilitate the retention and expansion of power. It also reminds us that water doesn't forget.

It Must Have Been Dark By Then

Duncan Speakman

Follow your instincts: that's the advice during this audio walk—a guided tour, exploration and literary experience all in one. Your instincts take you by the hand and unconsciously give meaning to the places you come across. A beautifully designed book, a map on your phone and audio stories help you to explore how your experiences color your environment. A map without roads leads you to water, borders, homes and more. By way of an almost poetic reflection, you make your own route to explore the city you're in, and at the same time you hear stories from the disappearing swamps of Louisiana, the rising Tunisian Sahara and deserted Latvian villages. As every story will always be connected with the place you first heard it, this walking tour attaches memories to the places you visit on your route.



**United Kingdom, Belgium, 2017
audiowalk, black and white, 75 min**

Director: Duncan Speakman
Co-director: Tineke De Meyer
Sound: Katharina Smets
Sound Design: Duncan Speakman
Music: Sarah Anderson, Duncan Speakman, Sean McGhee, Djamila Skoglund-Voss
Designer: Krystoff Dorion
Developer: Calvium Ltd.
Production: Tom Abba

Duncan Speakman:
As If It Were The Last Time (2009)
Our Broken Voice (2010)
We Are Forests (2011)
Of Sleeping Birds (2012)
When There Is Only Us (2014)
Sitting Still Moving (2015)
Songs for a Thousand Duets (2016)
www.wearecircumstance.com

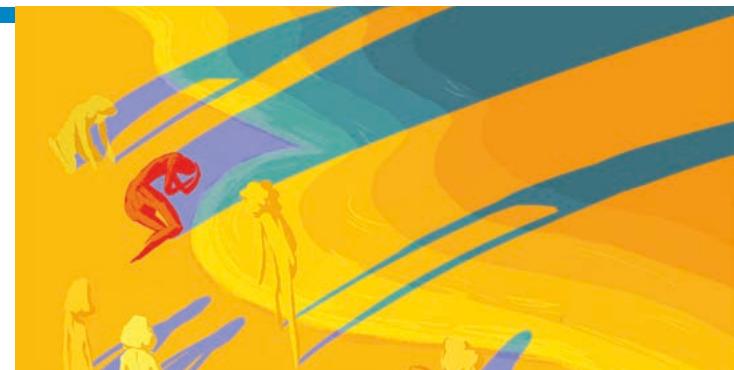
Duncan Speakman & Tineke De Meyer:
Periphery Songs (2014)
Six Conversations (2015)
Conversation #7 (2016)

K'gari

Ella Rubeli, Boris Etingof, Kylie Boltin

World Premiere

In 1836, a British ship captained by James Fraser was wrecked on the Australian island of K'gari. His wife Eliza was also on board, and it's her story—or to be precise, her false version of it—that is at the heart this short interactive documentary. Its graphic design is striking: a click of the mouse sends waves, sands or winds to wipe out Eliza Fraser's words, erasing her lies and replacing them with the truth. Two women's voices each tell their own separate versions of what happened to Fraser as a castaway on the island, which was inhabited by the Butchulla. As a consequence of Fraser's brief stay, these Aboriginal people suffered brutal massacres at the hands of white colonists, and saw the name of their island K'gari, which means "paradise," changed to Fraser Island. Thanks to growing recognition for Aboriginal Australians, the famous Ayers Rock now regained its original name, Uluru. Nonetheless, the Butchulla community is still fighting to have their island officially renamed K'gari.



**Australia, 2017
web, color, 10 min**

Directors: Ella Rubeli, Boris Etingof, Kylie Boltin
Sound Design: The Post Lab
Music: James Collins
Designers: Boris Etingof, Tori-Jay Mordey
Developer: Boris Etingof
Production: Ella Rubeli for SBS Australia
Executive Production: Kylie Boltin for SBS Australia
In collaboration with: Fiona Foley, Larissa Behrendt, Tori-Jay Mordey
Screening Copy: SBS Australia
Website: www.sbs.com.au/kgari

SBS Australia:
After 6/4 (2014)
Cronulla Riots (2014)
The Boat (2014)
My Grandmother's Lingo (2016)
I'm Your Man (2017)
www.sbs.com.au



**United Kingdom, 2017
virtual reality, black and white, 7 min**

Director: Shehani Fernando
Co-directors: Francesca Panetta, Nicole Jackson
Sound: Pascal Wyse
Music: Pascal Wyse
Narration: Juliet Stevenson
Animation: ScanLAB Projects
Production: Anetta Jones & Francesca Panetta for The Guardian
Executive Production: Nicole Jackson & Francesca Panetta for The Guardian
In collaboration with: ScanLAB Projects
Screening Copy: The Guardian
Website: www.theguardian.com/vr

Shehani Fernando:
The Party (2017)
www.shehanifernando.com

IDFA DocLab Competition for Digital Storytelling

Limbo

Shehani Fernando

European Premiere

The growing influx of refugees into Europe faces a huge amount of criticism. In spite of the heartrending stories of many asylum seekers, there doesn't seem to be a broad social understanding of their plight. What if we didn't just hear their stories, but could actually experience them? This is the aim of the VR film *Limbo*: no talking heads or footage of wandering Africans, but a dive into the head of an asylum seeker. Your gaze roams a black-and-white ghost town to a house where other asylum seekers wait, seemingly forever, for their interview with the immigration officer. This interview is like a nightmare. Sound effects move the voice of the interviewer around you. His blurred form also moves around: first in front of you, then beside or behind. He's so close you have to look up to see him. It's intimidating and frustrating, and it allows you to get a sense of this suffocating powerlessness.



**The Netherlands, 2017
web, color, interactive**

Directors: Antoinette de Jong, Robert Knoth
Created by: Bruno Felix, Femke Wolting, Michel Reilhac
Editing: Peter Claassen
Sound Design: Frank van der Weij
Designer: Christiaan de Rooij
Developer: Aartjan van der Linden
Production: Corine Meijers & Bruno Felix for Submarine Channel
Screening Copy: Submarine Channel
Website: poppy.submarinechannel.com

Antoinette de Jong & Robert Knoth:
Half Life (2002)
Certificate no. 000358/ (2006)
Poppy: Trails of Afghan Heroin (2012)
Antoinette de Jong:
Shadowlands (2011)
Robert Knoth:
Hira Mandi (2008)

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forum

Poppy Interactive

Antoinette de Jong, Robert Knoth

World Premiere

As we discover in this interactive documentary, the nexus between war and organized crime is tight and complex. Documentary makers Antoinette de Jong and Robert Knoth have brought together their extensive research to create a website with a clear navigational structure. The user can unravel an impressive network of insurgents and terrorists, drug cartels and other criminal organizations. A journey through various locations and times shows how drug money destabilizes parts of the world, fuels conflict and allows a worldwide illegal economy to grow. In *Poppy Interactive*, we meet the families who grow the poppies, heroin addicts in prison in Kyrgyzstan, a community fighting to prevent drug deaths, and poorly-paid border guards in Tajikistan. We also see big, black leather suitcases in the first row of a plane, a plane crash in Mali, a party in London and luxury villas in Dubai. It's all interconnected.

Potato Dreams

Wes Hurley

World Premiere

How do you tell the story of a Russian mother and son who fled their harsh existence in the Soviet Union to build a new life in the United States? You could use interviews, archive footage or reenactments, or you could do something completely new. Director Wes Hurley chose virtual reality. In the short documentary *Potato Dreams*, the mother and son discuss homophobia and Russian prisons, while we are free to explore the surrounding images. Turn around and you see four different tableaus, each with depictions of the prevailing melancholy, fear and pain. Or look up to discover that you're in a box that's being closed by a malevolent figure. There's a lot happening at once, which makes it hard to grasp the story, but it's precisely this chaos that Hurley wants to convey. As a final calm image fills the entire 360 degrees, we arrive at the peace that the mother and her son have been seeking for so long.



United States, 2017
virtual reality, color, 6 min

Director: Wes Hurley
Cinematography: Chris Mosson
Editing: Wes Hurley, Joe Jacobs
Music: Joshua Kohl for Degenerate Art Ensemble
Narration: Jeremy Koepping
Production: Mischa Jakupcak, Jonathan Caso, Mara Auster, Mel Eslyn
World Sales: Cargo Releasing

Wes Hurley:
Waxie Moon (2009)
Fallen Jewel (2011)
Peter & the Wolf (2013)
Zolushka (2014)
Rusalka (2016)
Little Potato (2017)



Australia, 2017
virtual reality, color, 12 min

Douglas Watkin:
Ella (2016)

Created by: Douglas Watkin, Oscar Raby, Vernon Ah Kee
Screenplay: Douglas Watkin, Oscar Raby
Sound Design: Tfer Newsome
Music: Timothy Fairless
Developer: Brad Hammond
Production: Katy Morrison for VRTOV
Executive Production: John-Paul Marin for SBS Australia, Oscar Raby
In collaboration with: Vernon Ah Kee
Screening Copy: VRTOV
Involved TV Channel: SBS Australia

IDFA DOCLAB COMPETITION FOR IMMERSIVE NON-FICTION

[competition programs](#)

With the DocLab Competition for Immersive Non-Fiction, IDFA showcases immersive documentary experiences, installations and performances. Ten projects are presented in this competition. A three-member international jury (see page 16) selects the winner of the IDFA DocLab Award for Immersive Non-Fiction (€5,000).

Projects in this competition are also part of DocLab: Uncharted Rituals (see page 205).

The 2017 competitions are made possible by Ammodo.

Bob

Nele Eeckhout, Siona Houthuys, Mirke Kist

World Premiere

This six-part podcast by audio collective SCHIK goes in search of the love of 84-year-old Elisa's life, examining the complex way our memories work. According to Elisa's daughters, in recent years their mother—who is suffering from dementia—has been talking about the boy next door, Bob. The story is that she fell madly in love with him as a 15-year-old girl, ended up pregnant and was forced to give up the baby in a convent. Her memories are so vivid it seems worthwhile to go in search of this Bob. But finding someone you're not even sure exists turns out to be a really difficult undertaking. Swinging from hope to despair, sadness to hilarity, and from genuine doubt to surprising discoveries, the story penetrates ever deeper into the gray areas of the brain as it succumbs to dementia. This layered, self-conscious montage of musings, ambient sound, subtle music and interviews with experts and others creates a landscape in which the truth is never simple, even when discovered. The mysterious Bob eventually proves to be a great cliffhanger, effortlessly drawing the listener into the next episode. For IDFA, SCHIK adapted the podcast into an interactive multimedia performance, made possible by the Film Fund DocLab Interactive Grant.



The Netherlands, Belgium, 2017
live performance, color, interactive

Directors: Nele Eeckhout, Siona Houthuys, Mirke Kist

Sound Design: Sam Huisman

Music: Sebastiaan Wouters, Paulien Rondou

Production: Nynke Jurgens for VPRO Dorst

Screening Copy: VPRO Dorst

Involved TV Channel: VPRO Dorst

AudioCollectief SCHIK
(Nele Eeckhout, Siona Houthuys, Mirke Kist):
Roes (2015)
So You Still Sort of Have the Same Number (2016)
www.collectiefschik.com



China, 2017
virtual reality, color, 13 min

Director: Qi Zhao

Screenplay: Yi Pan

Sound: Xuecheng Yuan

Sound Design: Xuecheng Yuan

Designer: Wen Feng

Developer: Wenlong Wu

Production: Qi Zhao for Zhaoqi Films

In collaboration with: Bohang Pan,

Xiangfeng Huang, Xiang Li, Kevin Geiger

Screening Copy: Zhaoqi Films

Qi Zhao:
Last Train Home (2009)
China Heavy Weight (2011)
Fallen City (2012)
The Chinese Mayor (2015)
www.zhaoqifilms.com

The Cave

Qi Zhao

International Premiere

Unfortunately, a visit to the impressive Mogao caves isn't within reach for everyone. Even if the great distance to North China isn't enough of an obstacle, the restricted access to these Buddhist temple caves often is. *The Cave* changes all of this. Filmmaker Qi Zhao entered the beautifully-painted and decorated Cave 285 with a laser scanner, enabling him to make a virtual reality copy of the cave with great precision—in fact, it's hardly distinguishable from the real thing. The exact location of visitors is determined using special sensors, allowing them to roam around freely, for example to examine the cave paintings up close. You can even hold up a virtual candle to illuminate these artworks, or open a magic book to get more information on the history of the paintings. It's almost as if you can feel the temperature changing; a low crevice in the wall invites you to nestle like a hermit. The experience is so overwhelming that it comes as a great disappointment when the 15-minute tour is over and you have to get back to reality.



The Netherlands, United States, 2017 virtual reality, color, 3 min

Directors: Jonathan Puckey, Roel Wouters, Jeff Nusz
Music: LCD Soundsystem
Designers: Jonathan Puckey, Roel Wouters, Marius Schwartz
Developers: Jonathan Puckey, Jeff Nusz, David van Gelder de Neufville, Michael Chang, Stewart Smith, Gianluca Martini
Production: Sabah Kosoy for Google Data Arts Team
Website: tonite.dance
Awards: The FWA Site of the Day, The FWA Site of the Month

Jonathan Puckey:
 One Frame of Fame (2010)
 Now Take a Bow (2011)

Do Not Touch (2013)
 Out of Line (2016)
puckey.studio

Roel Wouters for Moniker:
 Sally (2005), Grip (2007), abcdefghijklmnopqrstuvwxyz (2008), Robot High School (2008), Running with the Beast (2009), One Life Stand (2010) One Frame of Fame (2010), 1234567 (2010), Now Take a Bow (2011), What if Google Maps went live... (2012), Do Not Touch (2013), Out of Line (2016)
www.studiomoniker.com

Dance Tonite

Jonathan Puckey, Roel Wouters, Jeff Nusz

World Premiere

Dancing fans of LCD Soundsystem create the content of this dynamic music video for the song “Tonite” by contributing colorful, abstract dances to the video with their VR devices. This VR experience is actually a virtual dance party spread across several spaces. The user moves rhythmically from room to room, and can choose different perspectives within these rooms. Thanks to the WebVR technology, *Dance Tonite* can also be experienced without VR equipment—but then as a passive spectator. As soon as you put on the headset, however, you’re inside the music video alongside all performers. Using two controllers, you can be a performer yourself and fill a room with your dances. Group choreographies are created by adding multiple instances of a contribution on top of each other. *Dance Tonite* is a moderated platform accessible to everyone through the web, without requiring any apps or downloads.



United States, 2017 virtual reality, color, 12 min

Directors: Catherine Upin, Julia Cort, Nonny de la Peña, Raney Aronson-Rath
Cinematography: Dajo Brinkman, Ólafur Haraldsson
Editing: Jonathan Yomayuza, Kevin Tsukii
Sound Design: Tim Gedemer for SourceSound
Music: Alex Symcox
Developers: Jonathan Yomayuza, Kevin Tsukii, Roshail Tarar
Production: Nonny de la Peña, Catherine Upin, Julia Cort, Raney Aronson-Rath
In collaboration with: Realtra, 8i, xRez Studio
Screening Copy: Emblematic Group

Catherine Upin:
 The Child Cases (2011), Climate of Doubt (2012)

Julia Cort:
 Life's Greatest Miracle (2001), Origins: Where Are the Aliens? (2004), a.o.
Nonny de la Peña:
 Gone Gitmo (2007), Hunger in LA. (2012), Project Syria (2014), Kiya (2015), Across the Line (2016), Out of Exile (2017), a.o.

Raney Aronson-Rath:
 Alternative Fix (2003), The Jesus Factor (2004), The Last Abortion Clinic (2005), News War (2007), Post Mortem (2011), Mosul (2017), a.o.

Greenland Melting

Catherine Upin, Julia Cort, Nonny de la Peña, Raney Aronson-Rath

Over the past 15 years, Greenland's glaciers have melted more quickly than in the 70 years before. The process is suddenly going much faster than predicted. How is this happening, and what does it mean for the rest of the world? NASA is trying to find out, and two of its scientists explain how. We travel with them on a ship where they take all kinds of measurements, and in a small aircraft from which it's possible to see the endless expanse of ice. Provided you are willing to get down on your knees and look underwater, it becomes clear that warmer sea currents are eroding the ice from below. Made partly using 3D data visualization, photogrammetry and videogrammetry, this 360-degree VR film allows us to experience the reality behind all the facts and statistics about melting ice caps. We get an idea of the scale involved from a glacier in the distance that suddenly looms over us, almost close enough to touch—this was the size of this gigantic glacier back in 1900.

Homestay

Paisley Smith, Jam3, NFB

Every year, hundreds of thousands of international students head for Canada to study. Many of them rent a room with a host family to make the most of the exchange experience, and both the student and the family get to know another culture.

Homestay is a virtual reality story about a Canadian family who hosts a Japanese exchange student named Taro. The stay takes a turn for the unexpected, and changes the hosts' thinking about family, hospitality and nationality. The VR experience is a linear progression that takes place in a world of delicately folded paper, inspired by the Nitobe Memorial Garden in Vancouver. We can use the control to manipulate the environment, and turned-up corners invite us to pull on the paper and tear it. This makes us aware of the fragility of our environment as we progress through this moving story. It's a surreal experience in which things are sometimes out of our control, just like in real life. Often things aren't as easy as they seem.



Canada, 2017
virtual reality, color, 15 min

Created by: Paisley Smith, Jam3, NFB
Production: Rob McLaughlin & Loc Dao for National Film Board of Canada
Screening Copy: National Film Board of Canada

Paisley Smith:
 Unceded Territories: VR (2017)
www.paisleysmith.com

I Swear to Tell the Truth

Anagram

International Premiere

This interactive tour, combining audio guide, documentary and physical experience, prompts participants to consider the influence of fake news. Experts throw fascinating light on news reports about the war in Syria—the first war to reach us by internet. There are already more minutes of footage of this war online than the conflict has lasted. What mental picture do you have of Syria, and how did you form that picture? Participants use a booklet to complete assignments, alone or together, to help them reflect on the constant cacophony of news footage, propaganda, YouTube clips, personal stories and fake reports on social media that form the bewildering fog of contradictions we all find ourselves in. This interactive experience goes further than the familiar idea that fake news is the latest evil that only affects other people. For example, a neuroscientist explains how we are more receptive to confirmation of our assumptions than contradiction of them. The result is an alarming message about the consumption of truth and reality in the internet age.



United Kingdom, 2017
audiowalk, color, 45 min

Created by: Anagram
Directors: Amy Rose, May Abdalla
Sound Design: Jonas Jensen
Designer: Will Brady
Production: Amy Rose & May Abdalla for Anagram
In collaboration with: Emma Powell, Aaron Robinson, Will Brady
Screening Copy: Anagram

Anagram:
 Door Into The Dark (2015)
 Nightwatchers (2016)
 Only Lean On That Which Resists (2016)
www.weareanagram.co.uk

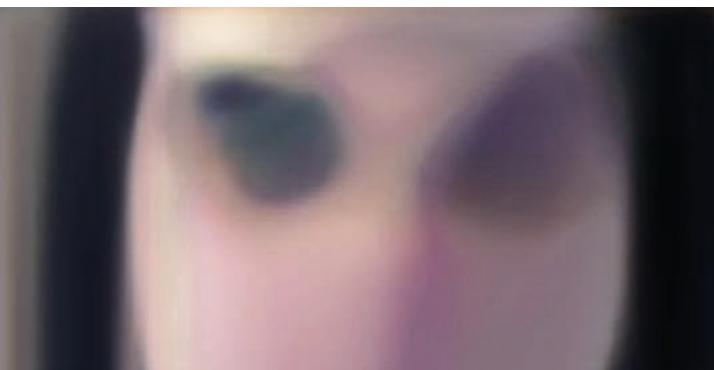


Lauren

Lauren McCarthy

International Premiere

We live in houses full of smart devices with automatic surveillance cameras and sensors. They offer us convenience at the cost of privacy and our own control over our lives. They force their way into our personal space and take on a specific role in the place where a major part of our identity is formed: our home. Should we leave such a serious task to technology and the few developers behind it? Lauren McCarthy attempts to win back control from the devices by offering herself to the public as a human version of Alexa, Amazon's smart home system. She remotely watches over the participants for three days, 24 hours a day, and controls every aspect of their home, from the installed cameras to the doorlocks and water faucets. An ambiguous relationship emerges between human, machine and human. During IDFA, McCarthy will present the project as an installation and a live performance, inviting the audience to observe as she assists people in their morning ritual in Los Angeles.



United Kingdom, 2017
installation, color, interactive

Director: Memo Akten
Production: Memo Akten

Memo Akten:
I Can't Wait to Grow Up (2003)
iScream (2009)
Forms (2012)
Laser Forest (2013)
Keeper of Our Collective
Consciousness (2014)
Narrative (2015)
Simple Harmonic Motion #12 (2015)
Pattern Recognition (2016)
FIGHT (2017)
www.memo.tv

Learning to See: Hello World!

Memo Akten

When activated, an artificial deep neural network is like a newborn baby. Just as the new human brain is fitted with millions of synapses, an artificial intelligence that has just seen the light of day already has a complete internal architecture. But at the moment that it "opens its eyes," it doesn't have any frame of reference yet. Every piece of information it receives is new and unintelligible. But the system learns with incredible speed by recognizing patterns in what it observes and comparing all new forms of input with what it has seen before. In this way, it expands its worldview in order to contextualize future observations. With the help of live input from cameras, artist Memo Akten investigates how machine learning works. The way in which the computer trains itself sheds light on the development of the human brain. But when does learning become understanding? Is this a purely human capability, or is it something computers will one day also master?

Patent Alert

Sander Veenhof

Science fiction is closer than you think. Without our knowing it, big companies like Google and Microsoft are registering patents for advanced smart glasses, which scan the environment and add information to the image—like *Pokémon GO*, but applied to make everyday life easier. That is, if the smart glasses you are wearing have all the patents available, because it looks like the tech giants will be competing for the handiest options. One company owns the rights to scanning common hand gestures, while the other holds a patent on helping you to cross the road. *Patent Alert* exposes this dubious impending scenario. Visitors experience the special HoloLens themselves, only to be confronted by the patenting obstacles that future apps will face. The tone is tongue-in-cheek, but the experience raises thought-provoking questions. How much control over your life are you prepared to give up in exchange for convenience? It makes a lot more sense to think about this now than in another two decades.



FIG. 9

The Netherlands, 2017
augmented reality, color, 10 min

Director: Sander Veenhof

Production: Sander Veenhof

Sander Veenhof:
directing debut
www.sndrv.nl

Watertight

Caitlin Robinson, Ziv Schneider

World Premiere

Over the past 50 years, the number of people in the average household has fallen drastically. For the first time in the history of the Western world, the one-person household has become the dominant mode of living. In Manhattan, New York City's most densely populated borough, more than half of all homes have a single occupant. For their installation *Watertight*, artists Ziv Schneider and Caitlin Robinson selected 12 New Yorkers who live alone for different reasons, and documented them and their home interiors with a portable 3D scanner. They then used the Skanect software's "watertight" function and a 3D printer to create a series of miniature portraits—egg-shaped sculptures the size of a hand. They show the homes as capsules that reflect the identity of their inhabitants, and are also reminiscent of the protective shells of hermit crabs. The series of portraits offers a cross-section of a contemporary demographic phenomenon—a form of present-day archeology.



United States, 2017
installation, color, interactive

Directors: Caitlin Robinson, Ziv Schneider

Production: Caitlin Robinson, Ziv Schneider

Website: www.watertight.world

Ziv Schneider:
The Museum of Stolen Art (2015)
RecoVR Mosul: A Collective Reconstruction (2015)
www.zivschneider.xyz

Caitlin Robinson:
directing debut
www.caitlingracerobinson.com

IDFA COMPETITION FOR DUTCH DOCUMENTARY

[competition programs](#)

Dutch documentaries have always occupied an important position at the festival, which is highlighted with this competition dedicated to them. A three-member international jury (see page 17) evaluates the 15 films in this competition and selects the winner of the Beeld en Geluid IDFA Award for Dutch Documentary (€7,500), provided by the Netherlands Institute for Sound and Vision, and the IDFA Special Jury Award for Dutch Documentary (€2,500).

Several films are also eligible for another IDFA Award and can be found in the respective sections of the catalogue. Both *The Long Season* (see page 29) and *The Red Soul* (see page 34) are selected for the IDFA Competition for Feature-Length Documentary, while *Instant Dreams* (see page 44) is selected for the IDFA Competition for First Appearance, and *Back to the Taj Mahal Hotel* (see page 55) is selected for the IDFA Competition for Mid-Length Documentary.

The 2017 competitions are made possible by Ammodo.

Alicia

Maasja Ooms

World Premiere

"It's not easy to find a foster family for you," an orphanage supervisor explains to nine-year-old Alicia. "After all, you are a very special girl." Alicia is crying. "I'm not special. I'm just a girl." This disturbing scene sets the tone for this film about Alicia, who was taken away from her teenage mother by the Child Welfare Bureau when she was 12 months old. She's been living in an orphanage since the age of five, and they have never managed to find a foster family for her. In *Alicia*, we watch as she becomes a teenager, still craving safety and love. Over the course of three years, filmmaker Maasja Ooms follows her daily life up close. Alicia's yearning and powerlessness are palpable in these observations, which painfully reveal the effects of having no prospects.



The Netherlands, 2017
DCP, color, 90 min

Director: Maasja Ooms
Cinematography: Maasja Ooms
Editing: Maasja Ooms
Sound: Maasja Ooms
Production: Willemijn Cerutti for Cerutti Film
Screening Copy: Cerutti Film

Maasja Ooms:
Between people (2015)

Maasja Ooms &

Aliona van der Horst:
Voices of Bam (2005)

Maasja Ooms & Ingrid Wender:
When I Was Dead (2011)

Deaf Child

Doof kind

Alex de Ronde

World Premiere

Tobias was already a year old when his parents were confronted with the news that he'd been born deaf. Their automatic reaction to this diagnosis was to moderate their expectations—a deaf child, they assumed, was surely destined for an isolated, disadvantaged life. Tobias's mother died young, and now that Tobias is a young adult, his father Alex de Ronde looks back on the life of his son and the choices he made as a father. The childhood photos, home movies and frank conversations with Tobias and his brother reveal how, despite early setbacks, Tobias has grown into a charismatic young man with a sense of humor and lucid insights into life as a deaf person. Having already worked as a sign language teacher, Tobias is now studying at Gallaudet University for the deaf in the United States, and he's in a relationship. Alex and his two sons form a tight-knit family in which mutual respect and honesty are key.



The Netherlands, 2017
DCP, color, 72 min

Alex de Ronde:
directing debut

Director: Alex de Ronde
Cinematography: Alex de Ronde, Remco Bikkers, Deen van der Zaken, Pieter Colombijn
Editing: Chris van Oers
Sound Design: Mark Glynne
Music: Paul M. van Brugge
Production: Pieter van Huystee
for Pieter van Huystee Film
World Sales: NPO Sales
Distribution for the Netherlands: ABC-Cinemien
Screening Copy: Pieter van Huystee Film
Involved TV Channel: KRO-NCRV



IDFA Competition for Dutch Documentary

Fatum (Room 216)

Ramon Gieling

World Premiere

In interview room 216, a high-ranking member of the military is being interrogated by a police officer about the disappearance of a woman. The crime appears to be linked to three similar cases. The military man is not under arrest—he's free to walk out whenever he likes, or to call a lawyer at any time. Apart from the interviewer and the interviewee, there are three cameras present in the room recording the conversation in fly-on-the-wall style. Both interlocutors are well aware of the presence of these cameras. The tone of the conversation is characterized by mutual respect and friendly urgency, and it is also exceptionally candid. In a long, thorough session, the police officer takes the military man through his statement. The stories of a crime and a criminal unfold simultaneously, and in a highly sophisticated fashion. Gradually, the significance of the found footage sequences intercut with the interview recording becomes clear, and Paul M. van Brugge's composition *Fatum* ("fate"), performed by violin and cello, lends the whole an even more dramatic edge.



The Netherlands, 2017
DCP, color, 72 min

Director: Marco Niemeijer
Cinematography: Marco Niemeijer
Screenplay: Marco Niemeijer
Editing: Marco Niemeijer
Sound: Marco Niemeijer
Production: Marco Niemeijer
Screening Copy: Marco Niemeijer

Marco Niemeijer:
Little Angels (2015)

Garden of Life

Marco Niemeijer

World Premiere

In the past, the now 82-year-old Leo happily traveled with his wife Riet to faraway lands. But since the first signs of Alzheimer's, the father-in-law of filmmaker Marco Niemeijer prefers his own backyard above anywhere else. There, surrounded by his beloved trees and plants, Leo tries to keep hold of his increasingly confusing existence. Over the course of a year, Niemeijer films Leo every month, from season to season. Whether rain or shine, Leo can always be found in his trouble-free refuge. At first his words and actions are coherent, but as time passes, these become increasingly illogical. Leo begins to wander more aimlessly, playing with a thought and then losing it. Various mantras help him deal with his situation, such as "What I'm not looking for, I will not miss." The intimate yard scenes alternate with old home videos made by Leo during his wanderlust years. Leo prefers not to speak about problems or illness—though his inspired explanations of the garden's different plants unconsciously refer to his own demise.

Independent Boy

Vincent Boy Kars

World Premiere

For a month, the young filmmaker Vincent Boy Kars makes all the decisions for his indecisive friend Metin. As a first step, he forces Metin to live alone for a month, away from his mother, with whom he has a relationship that borders on too close. Kars wonders to what degree we can mold peoples' lives. The twentysomething Metin doesn't really know what to do with himself—his friends consider him smart and creative, but he never applies these traits to actions. It's striking to see the contrast between Metin and the cheerful youth leaders from his boyhood scouting troop. He's also very different from his climbing instructor, who teaches him that you have to think about where you're going—to plan out your steps on your way up the rock wall. But planning isn't Metin's thing. Instead, he wants to make people think about what a successful life entails. Millennials will recognize a lot in *Independent Boy*, as will anyone who has ever been in their twenties.



The Netherlands, 2017
DCP, color, 90 min

Vincent Boy Kars:
My First Porn Film (2016)

Director: Vincent Boy Kars
Cinematography: David Spaans
Editing: Albert Markus
Sound: Guus Voorham
Sound Design: Job Michel Wouter
Music: Beau Zwart
Production: Olivia Sophie van Leeuwen for Halal Docs
Executive Production: Fenna Breitbarth, Anja Cloosterman for Halal Docs
Screening Copy: Some Shorts
Involved TV Channel: VPRO



Lady of the Harbour

Sean Wang

World Premiere

A Chinese man, who once fled China on foot before finding a home in Greece and starting a successful business, wanders the packed corridors of a Greek ferry. He looks kindly at the exhausted refugees wrapped in blankets, while he talks in voice-over about his own privations, giving us a different perspective on the European refugee crisis. This man is a volunteer on a team led by Suzanne, also from China, who thinks that the Chinese community should help their adopted homeland of Greece. Under her tireless leadership, all kinds of aid are distributed: on Lesbos, in Pireaus, in the center of Athens—wherever she finds refugees. Suzanne is an inimitable whirlwind who draws in everyone around her, from her shabby-looking Greek husband to a high-strung dog, a drunk professor and a wayward daughter. The only thing she cannot totally overcome is the skepticism of her Chinese acquaintances.



The Netherlands, China, 2017
DCP, color, 90 min

Sean Wang:
Huis Away from Home (2013)
The Chinese Canvasser (2015)

Director: Sean Wang
Cinematography: Sean Wang
Screenplay: Sean Wang
Editing: Barbara Hin
Production: Jia Zhao for Muyi Film
World Sales: CAT&Docs
Screening Copy: Muyi Film
Involved TV Channel: Knowledge Network



The Last Fight

Victor Vroegindeweij

World Premiere

Marloes Coenen is in her mid-thirties when she decides to hang up her boxing gloves. Together with her coach Martijn de Jong and partner Roemer Trompert, she plans out the final phase of her impressive career as a mixed martial arts fighter. It involves one more fight, and then onward to defend her title. Director Victor Vroegindeweij follows her over these months using his characteristic style that combines a sense of space with intimacy—the big picture next to the unexpected detail. He shows Coenen's efforts as she approaches the finale. Will it be triumph or defeat? How much will she need to sacrifice? What exactly is going on behind that delicately featured yet intense face? During private training sessions, Coenen can express her nervousness, pains and doubts. In contrast, her public appearances in the ring exhibit tightly-braided hair, shiny abs and rushing adrenaline. Accompanying the choreography of kicking, hitting, wrestling, evading and scoring points, a voiceover reflects on the essence of fighting.

The Netherlands, 2017
DCP, color, 75 min

Director: Victor Vroegindeweij
Cinematography: Mick van Dantzig
Screenplay: Victor Vroegindeweij
Editing: Patrick Schonewille, Tim Roza
Sound: Eric Leek
Sound Design: Jeroen Goeijers
Narration: Victor Vroegindeweij
Production: Iris Lammertsma for Witfilm
Distribution for the Netherlands:
Cinema Delicatessen
Screening Copy: Witfilm
Involved TV Channel: KRO-NCRV

Victor Vroegindeweij:
Frans Vogel - Far Out! (2005)
Chanaika (2007)
Gaandeweg (2008)
Mattheus en ik (2013)

IDFAcademy Results



The Netherlands, 2017
DCP, color, 89 min

Director: Denise Janzee
Cinematography: Rogier Timmermans
Screenplay: Tamara Vuurmans
Editing: Sander Vos
Sound: Marjo Post
Sound Design: Mark Lizier
Music: Renger Koning
Production: Paul Ruven & Marian
Batavier for Talent United
Distribution for the Netherlands:
Mokum Filmdistributie
Screening Copy: Talent United

Denise Janzee:
Alone in the World (2012)
Marco - The Way Back (2014)
Champions of Amsterdam (2016)

My Name Is Nobody

Denise Janzee

World Premiere

In 1937, at a school in the Trastevere district of Rome, a class photo was taken. Nobody could have known that two of the boys in the picture would go on to make film history: they were director Sergio Leone and composer Ennio Morricone. Another boy sat between this duo destined for world fame. What could have become of him? Denise Janzee took the photo back to Trastevere to discover the identity of the unknown boy. A taxi driver, an old barber, a retired lawyer, a doctor, a priest, another filmmaker—these are just a few of the locals who puzzle over Janzee's question. But not everyone sees its importance. Why would you make a film about an ordinary person, when you can see ordinary people anywhere? As the picture of this unknown man gradually emerges, *My Name Is Nobody* also profiles the interviewees, the neighborhood and a society in which fame is regarded as the utmost virtue—so if nobody has ever heard of you, what do you have left?

Piet Is Gone

Piet is weg

Jaap van Hoewijk

World Premiere

Piet Beentjes was last seen in late April 1987 on the Dutch island of Texel. Two men who claim they had never met Piet before came home to discover him on their couch, his clothes in the wash and a meal warming up in the oven. They gave him dry clothes and sent him on his way. After that, Piet was never seen again. Did he have an accident? Did he commit suicide? Was he murdered? Piet's sister Toos has been searching for answers ever since. But mistakes in the investigation—lazy police work, witnesses left un-interviewed and bureaucratic errors—generate more questions than answers. In understated frontal shots, old friends and acquaintances, housemates and family members talk about the disappearance, which is reconstructed in detail from the accounts of the last people to see him, interviews with police officers and a new, private investigation. Against the backdrop of the island's desolate sand dune landscape, the small community living on Texel and the still unanswered questions, *Piet Is Gone* tellingly evokes the Kafkaesque world into which Toos Beentjes entered on that day in April.



The Netherlands, 2017
DCP, color, 72 min

Director: Jaap van Hoewijk
Cinematography: Jean Couinet
Screenplay: Jaap van Hoewijk
Editing: Chris van Oers
Sound: Benny Jansen
Sound Design: Hugo Dijkstal
Production: Frank van den Engel for Zeppers Film & TV
Executive Production: Judith Vrerkis for Zeppers Film & TV
Screening Copy: Zeppers Film & TV
Involved TV Channel: KRO-NCRV

Jaap van Hoewijk:
 Procedure 769, the Witnesses to an Execution (1995), Borderline Cases (1996), Touched (1999), Family Secret (2001), Bye Everyone! (2002), Chisel and Heart (2003), Tamara (2005), This One's for You (2006), Stories from the Lake (2008), Naar gene zijde (2009), Giant of Rotterdam (2011), Kill Your Darling (2012), Killing Time (2013), Petty Crimes (2015), Bodily Harm (2015)
www.vanhoewijk.nl



The Pilot's Mask

Pilotenmasker

Simonka de Jong

World Premiere

The camera doesn't leave the hospital in this film about the long road to recovery for children with serious illnesses. With wisdom beyond their years, the young patients often suffer more from the intensive treatment than they do from the disease itself. Parents distract their children as they disappear into the "tunnel" for yet another scan or get a tube inserted through their nose. The medical staff never loses patience, but the next patient is always waiting. Filmmaker Simonka de Jong has chosen the children's perspective, sometimes by letting them do the filming themselves. Parents and nurses are generally hands and voices in the background. The camerawork is dominated by close-ups, reinforcing our empathy with the children in their loneliness. The emotion remains beneath the surface in this observational documentary, but that's precisely what makes it so moving.



The Netherlands, 2017
DCP, color, 93 min

Director: Simonka de Jong
Cinematography: Wiro Felix, Adri Schrover, Jaap Veldhoen
Editing: Albert Markus
Sound: Jeroen Goedjers
Production: Paul Beek for De Haaien
Screening Copy: De Haaien

Simonka de Jong:
 The Only Son (2012)
 Mijn Matthaus (2016)
 A Family Quartet (2017)





A Stranger Came to Town

Thomas Vroege

World Premiere

Complex realities can never be reduced to a simple conflict between good and evil—and certainly not in the case of the war in Syria. Interviews with four inhabitants of Aleppo form the backbone of this cinematic essay about the chaos in the country. The images of a city in ruins—a gray haze filtering them like dust from the bombed-out buildings on the lens—are accompanied by the lamentations of mourning female voices. The interviewees discuss the first mass demonstration in 2012, the formation of the rebel army and the torture it suffered at the hands of the regime. They go on to talk about fleeing to the West, while we see discomforting infrared shots of masses of people on the move. The only one of them who stayed behind in Aleppo saw the conflict develop from his very own apartment. Confronted with the militias fighting in his street, he has a critical view of the rebels—initially a cause célèbre in Western media.

The Netherlands, 2017
DCP, color, 71 min

Director: Thomas Vroege
Cinematography: Christian Paulussen
Editing: Daan Wijdevelde
Sound: Taco Drijfhout
Sound Design: Taco Drijfhout
Music: Darius Timmer
Production: Olivia Sophie van Leeuwen & Roel Oude Nijhuis & Gijs Determijer & Gijs Kerbosch for Halal Docs
Executive Production: Estelle Bovelaander for Halal Docs
Screening Copy: Some Shorts
Involved TV Channel: Human

Thomas Vroege:
So Help Me God (2015)
9 Days from My Window in Aleppo (2015)
Greetings from Aleppo (2017)

IDFAcademy Results

Reber Dosky

wint

Documentaire Stipendium
Prins Bernhard Cultuurfonds



Reber Dosky ontvangt dit jaar het Documentaire Stipendium van het Prins Bernhard Cultuurfonds. *'Hij laat in zijn films kleine verhalen van menselijke verhoudingen zien en plaatst die in een brede, maatschappelijke context'.* Het Documentaire Stipendium wordt uitgereikt tijdens het IDFA.

www.cultuurfonds.nl



PRINS BERNHARD
CULTUURFONDS

De kunst van het geven

IDFA COMPETITION FOR STUDENT DOCUMENTARY

[competition programs](#)

Fifteen international graduation films are competing in the IDFA Competition for Student Documentary. A three-member international jury (see page 18) evaluates the films and selects the winner of the ARRI IDFA Award for Best Student Documentary (€5,000) and the IDFA Special Jury Award for Student Documentary (€2,500). Both winners also receive an Amira camera, provided on loan by ARRI).

Apollo Javakheti is also selected for the IDFA competition for Kids & Docs (see page 109).

The 2017 competitions are made possible by Ammodo.

Apollo Javakheti

Bakar Cherkezishvili

World Premiere

Bandura is growing up with his single mother in the Georgian region of Javakheti. The climate is harsh, the roads are bad and the views are gray and rocky. In the rural village where he lives, time seems to have stood still. The teenager earns extra money herding sheep, helping the local cheesemaker and planting potatoes. Home at the kitchen table, his mother reads aloud from the Bible, but Bandura has other things on his mind: he wants to travel to the moon. Between his daily duties, he begins to build an actual rocket and to plan out his future. By selling sheep, he can make enough money to catch a boat to the United States, where he can start asking around about where to study to become a space traveler. Even though time appears to have come to a halt here, with a bit of fantasy—which our protagonist has plenty of—Javakheti by night really does look like the lunar landscape.



Georgia, 2017
DCP, color, 16 min

Director: Bakar Cherkezishvili
Cinematography: Julien Johan Dibel
Screenplay: Bakar Cherkezishvili
Editing: Bakar Cherkezishvili
Sound: Anuka Inasaridze
Sound Design: Besarion Kacharava
Production: Bakar Cherkezishvili,
 Julien Johan Dibel
Executive Production: Tinatin
 Babakishvili for Post Red Audio
Screening Copy: Bakar Cherkezishvili

Bakar Cherkezishvili:
Antre (2011)
Underground (World from Dawn
 till Dusk) (2013)
Larks & Owls (2014)
Fisherman 1.2. (2015)
Alice (2015)

Call Me Tony

Klaudiusz Chrostowski

"Life is generally tough and ungrateful, right?" says 18-year-old bodybuilder Konrad. Despite all his attempts to prove himself, he is overcome by self-doubt. He feels he's a disappointment to everyone—especially his father, whom he hasn't seen for a long time. It's one of many intimate moments in a portrait that is delicately composed, both emotionally and visually. Close-ups capture the contrast between the softness of Konrad's expression and the hardness of his muscles, which he trains every day. His second passion is acting—he takes acting classes, admires Al Pacino, and when he's alone, he sometimes tries out the lines of Tony Montana, Pacino's character in *Scarface*. But his mother and others try to make him question whether this is actually what he wants. Isn't all this longing for attention and acknowledgment actually a hindrance to him? Against the backdrop of an industrial city in Poland, we watch as Tony searches for liberation in this coming-of-age drama.



Poland, 2017
DCP, color, 64 min

Director: Klaudiusz Chrostowski
Cinematography: Michał Łuka
Screenplay: Klaudiusz Chrostowski
Editing: Sebastian Mialik
Sound Design: Olga Pasternak,
 Klaudia Sadowska
Music: Wojtek Frycz, Mateusz Hulbój
Production: Michał Łuka,
 Klaudiusz Chrostowski
Co-production: Look At Films
World Sales: KFF Sales & Promotion
Screening Copy: Klaudiusz Chrostowski

Klaudiusz Chrostowski:
VIP (2011)
Maria (fiction, 2011)
In the Land of Happy People (2012)
The End (fiction, 2013)
Home Army (2016)



France, 2017
DCP, color, 21 min

Director: Ismaël Joffroy Chandoutis
Cinematography: Nikos Appelquist Dalton
Screenplay: Ismaël Joffroy Chandoutis
Editing: Céline Perread
Sound: Lucas Le Bart, Alban Cayrol
Sound Design: Lucas Le Bart
Music: Ellen Fullman
Screening Copy: Le Fresnoy

Ismaël Joffroy Chandoutis:
Sous Couleur de l'oubli (2015)

Dark Waves

Ondes noires

Ismaël Joffroy Chandoutis

Once you start feeling the effects of what invisible radiation can do, you might be trapped in an ongoing cacophony of terrible noise; but other symptoms can also occur in people affected by an intolerance to electromagnetic fields. And there's virtually no getting away from it: in a country like France, radiation-free zones (or white spots) are very few and far between. Three people tormented by electromagnetic radiation tell us what they feel, what this does to their lives and how they try to get away from it. The film attempts to materialize these invisible waves by projecting the protagonists' suffering onscreen. This alternates with the reassuring sounds of water flowing, birds singing and the rustle of a forest—far away from transmitters, mobile phone traffic and electricity. Some of the victims see this as a solution and go seeking out white spots. Others find solace in caves or use aluminum foil as a weapon in the struggle against the waves. Dark Waves is an artistic film inspired by a range of interviews with people who suffer from the constant presence of radiation.



Germany, 2017
DCP, color, 20 min

Directors: Mila Zhuktenko, Sylvain Cruiziat
Cinematography: Nikolai Huber
Editing: Sophie Oldenbourg
Sound Design: Philip Hutter
Music: Ina Meredi Arakelian
Production: Veronika Faistbauer, Mariella Santibañez
Co-production: HFF Munich
Screening Copy: Veronika Faistbauer

Mila Zhuktenko:
directing debut

Sylvain Cruiziat:
directing debut

Awards: Best Experimental Short Film Guanajuato International Film Festival, Amnesty International Award Indielisboa, Jury Prize Fugas International Competition & Short Film Audience Award Documenta Madrid

Find Fix Finish

Mila Zhuktenko, Sylvain Cruiziat

When we think of warfare, we usually think of soldiers taking on the enemy at close range in a savage life-or-death battle. In recent years, however, this is by no means always the case. High in the skies above Afghanistan, drones are flying, directly controlled from a screen somewhere in the United States. All it takes is to go through a fixed series of protocols and press a button, and the target is then eliminated. In this short documentary, drone pilots talk about this chilling work. For days, weeks, even months on end, they stare at the private lives of strangers, knowing that they hold the power of life or death over them. They candidly share all the details, but the identities of these remote-control pilots are protected. We only hear their voices as we watch calm, objective imagery taken from miles up in the sky—a cold-blooded distance that receives an attractive visual twist. In one such aerial recording, on a beach, we see small, anonymous figures teeming across the screen. In the long shadows they cast on the sand, we recognize human beings.

I Am

Soy

Denise Kelm Soares

World Premiere

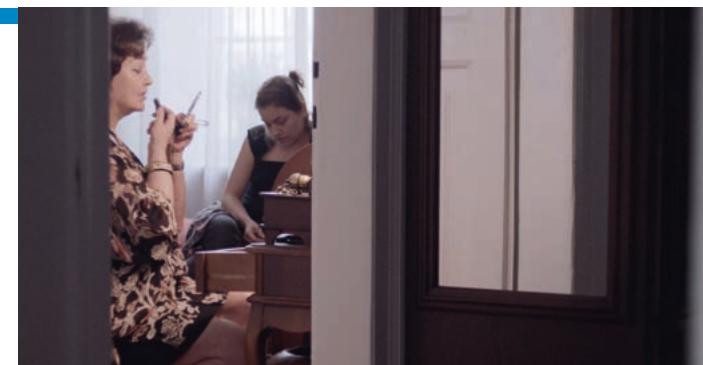
As the international press pours into Havana, Cuba to report on the death of Fidel Castro, a little girl proudly holds a large cardboard sign over her head on the Plaza de la Revolución. In a fascinating shot lasting almost 12 minutes, we watch this girl—braids, red dress, white knee socks, fighting against the wind—as she experiences her moment in the spotlight. We can't see what's written on the sign because she's being filmed from behind. Armed with cameras and cell phones, the people around her are taking countless photos and uninvited selfies with her. As the minutes tick by, our unease grows. Placed in the role of an ignorant spectator, we have time to contemplate the omnipresence of the camera—and we become desperate to know what's written on that sign.



Cuba, Brazil, 2017
DCP, color, 12 min

Director: Denise Kelm Soares
Cinematography: Denise Kelm Soares
Editing: Denise Kelm Soares
Sound: Denise Kelm Soares
Sound Design: Daniela Fung Macchi, Luiz Lepchak
Production: Matheus Mello, Denise Kelm Soares for Haver Filmes
Executive Production: Matheus Mello
World Sales: Haver Filmes
Screening Copy: Denise Kelm Soares

Denise Kelm Soares:
 Eleonora (2011)
 Invisible Picture (2012)
 Chinese Looks All the Same (2014)
 Sara and the Corn (2015)
 Awake (fiction) (2016)
 a.o.



Germany, 2017
DCP, color, 75 min

Director: Alexandra Wesolowski
Cinematography: Denis D. Lüthi
Editing: Martha Ewa Wojakowska, Benjamin Vornehm, Alexandra Wesolowski, Martha Ewa Wojakowska
Sound: Emilia Sniegoska
Sound Design: Nora Czamler, Rudolf Pototschnig
Music: René Dohmen
Production: Julian Anselmino for DREIFILM
Co-production: HFF Munich
Screening Copy: DREIFILM

Alexandra Wesolowski:
 Rebolote (2012)
 Kinder der Oase (2013)
 Die schändliche Untätigkeit der Magdalena Krol (2016)
Alexandra Wesolowski & Marie Elisa Scheidt:
 Fliehkraft (2011)
Alexandra Wesolowski, Niklas Hoffmann and Nina Wesemann:
 First Class Asylum (2014)

Impreza – The Celebration

Impreza – Das Fest

Alexandra Wesolowski

With a 50th wedding anniversary fast approaching, the whole family is preparing for the celebration. Even Ola, the couple's twentysomething niece, has come all the way back to Warsaw from her new home in Germany. But her visit isn't the homecoming she hoped for, because she quickly senses that something fundamental has changed in her homeland—and in her very own family. The Polish elections are around the corner, and Ola discovers that almost everyone has become more conservative than ever. She finds herself embroiled in heated discussions about contentious issues such as the European Union, abortion, migration and propaganda. In the days leading up to the party, the camera roams unnoticed from one family discussion to another, revealing how Ola is becoming increasingly estranged from her loved ones. Meandering conversations about oatmeal, nail polish and homemade food easily switch to politics, gender issues and Islam. This intimate glimpse into the hot cauldron of family emotions also raises many questions about politics and the news. Is there such a thing as objective news or truth? How can you know if you're consulting the right sources of information? And where does ideology have its roots?



Spain, 2017
DCP, color, 25 min

Directors: Iso Luengo, Jorge Moneo Quintana, Andrea Ballesteros i Beato
Cinematography: Jorge Moneo Quintana
Screenplay: Iso Luengo, Jorge Moneo Quintana, Andrea Ballesteros i Beato
Editing: Jorge Moneo Quintana, Iso Luengo, Andrea Ballesteros i Beato
Sound: Iso Luengo, Andrea Ballesteros i Beato
Sound Design: Iso Luengo, Andrea Ballesteros i Beato
Involved TV Channels: RTVE, TVE
Screening Copy: UAB - Universidad Autónoma de Barcelona

Iso Luengo:
 directing debut
Jorge Moneo Quintana:
 directing debut
Andrea Ballesteros i Beato:
 directing debut

The Interior City

La ciutat interior

Iso Luengo, Jorge Moneo Quintana, Andrea Ballesteros i Beato

World Premiere

What's it like to spend the whole day sitting in a chair, greeting residents and visitors while looking professional all the while? Many of us have wondered the same thing when encountering a doorman. *The Interior City* documents the grand entrances of luxury apartment complexes designed by people who seem to have thought of everything except for the doorman. One doorman talks about his memorable romance with a Saudi man that lasted for years, until he received a photo of a traditional Saudi wedding. Another offers the wisdom that, provided we're bored enough, we'd even comb a cat's fur. A third deals with the tedium by running an online radio station from a back room. The silence and artificiality of a doorman's professional life—perhaps partly spent in reflection or meditation—illustrates how utterly strange our everyday world can be.



Belgium, 2017
DCP, color, 25 min

Director: Justine Cappelle
Cinematography: Jordan Vanschel
Screenplay: Justine Cappelle
Editing: Jasper Flikschuh
Sound: Neal Willaert
Sound Design: Matijs Guypen
Music: Frederik De Clercq
Narration: Justine Cappelle
Production: Tom van Herzele for RITCS
Screening Copy: Justine Cappelle

Justine Cappelle:
 directing debut

Maregrave

Justine Cappelle

International Premiere

This poetic film portrays the North Sea as an “emotionless player” in human life. It gives and takes as it rises and falls on Belgium’s coast at Ostend. A tidal meter serves as our reference point in this impressionistic and contemplative documentary about one of the busiest seas in the world—keeper of human history, life giver and grave all in one. A montage of images from above and below the water’s surface reveals what the sea hides from view: abandoned fishing boats, lost lives and times past. And what will the future bring when sea levels rise? We hear about a storm that swept Ostend away when it was a fishing village in the 14th century, and see two men boring into the sand to locate the former settlement. A beach scavenger finds a ring, sparking fantasies of a treasure trove. A retired sea dog gazes at the horizon from his apartment on the coast. A pier is under construction. The dead are commemorated. A fisherman’s song rises up.

Our Skin

João Queiroga

A late-night call unfolds between two strangers, set against unfocused, dreamlike black-and-white images. This real audio recording of a conversation between a woman named Jane and a U.S. army veteran gets off to a tentative start, and just like the two callers, we are also groping in the dark: why is this man calling this woman, and what's their relationship? She offers him a listening ear, that much is clear. The topics soon become deeper as the man talks about his vulnerabilities and problems. The shots pull into focus and become images of graceful dancers. Then it turns out that the woman also has a confession to make, and the conversation takes an unexpected turn. As the exchange flows between awkwardness, eroticism, tension and emotion, we witness two people who need to make contact, despite their superficial differences.



United States, Portugal, 2016
DCP, color, 17 min

João Queiroga:
 directing debut

Director: João Queiroga
Cinematography: Jesseca Ynez Simmons,
 Shuhan Fan, João Queiroga
Editing: João Queiroga
Sound: João Queiroga
Sound Design: Alex Inglizian
Production: Kevin P. Gorey
Screening Copy: João Queiroga

Roosenberg

Ingel Vaikla

World Premiere

Four Marian Franciscan nuns are the last residents of Roosenberg Abbey in Belgium. Built in 1975, this sleek building will soon have to give up its religious vocation. Young documentary filmmaker Ingel Vaikla records the sober lives of the nuns before the abbey disappears forever. She shows how, over many years, their lives have become entwined with the abbey. We only see the interior of this exceptional building, in grayish, beautifully-lit shots that pass by at a calm and contemplative pace. In a letter to the abbey's residents, Vaikla tells the nuns about the changes in her life that her visit to Roosenberg has brought about. Silence plays a major role in this film—even the commentary is silent. Form and content coincide perfectly in this meditative story of the relationship of man to architecture. *Roosenberg* is also an ode to the peace and order of life in an abbey.



Estonia, Belgium, 2017
DCP, color, 30 min

Ingel Vaikla:
 The House Guard (2015)
 Efterglow (2017)

Director: Ingel Vaikla
Cinematography: Ingel Vaikla
Editing: Olivia Degrez, Ingel Vaikla
Sound Design: Simonluca Laitempergher
Production: Ingel Vaikla
Screening Copy: Ingel Vaikla



Sand and Blood

Sand und Blut

Matthias Krepp

Through private video footage found online, young refugees from Syria and Iraq tell the story of how their carefree lives became a nightmare of war. Mostly filmed on mobile phones and at times quite bizarre, this fascinating montage strikingly illustrates the deterioration into chaos, the rise of tribal conflict, the influence of jihadism, and other extremist hatred that drive entire families apart. The young people provide the narration to accompany the video footage, offering an inside view of their worlds before they descended into misery. One Iraqi looks back nostalgically at the relatively uncomplicated time when Saddam Hussein was in power, while another has lost any desire to watch action or horror movies after his experiences in Mosul. Meanwhile, a young Syrian wishes he could be back in Damascus peacefully drinking tea, without having to think about things like freedom. The found footage from social media and other online platforms provides a disturbing view of day-to-day life in wartime.



Cuba, 2017
DCP, color, 21 min

Director: Alejandro Pérez
Cinematography: Juan Carlos H. Villarreal
Screenplay: Alejandro Pérez, Juan Manuel Izquierdo, Bruno Herrero Pariente
Editing: Bruno Herrero Pariente
Sound: Luiz Lepchak
Sound Design: Luiz Lepchak
Music: Oscar Sánchez
Production: Carolina Graterol for EICTV
Screening Copy: EICTV

Alejandro Pérez:
La máquina de la luz (2015)
El contramaestre (2016)
El autómata (2017)

The Sight

El espectáculo

Alejandro Pérez

World Premiere

An audience of men, women and lots of children are sitting in a small circus tent, watching what's going on in the ring. From the outside, their silhouettes create an interplay of light and shadow, while we hear the ringmaster warming them up for the show. We see their faces as a clown act begins. The onlookers are relaxed, concentrating, laughing wholeheartedly. They're quiet as mice, then they suddenly erupt in loud applause. Beads of sweat appear on some foreheads; a gentle breeze lifts a girl's hair. Then a new show starts, divided into short chapters and intercut with the faces of the circus audience, which now seem to be watching these scenes. There's a man in a boat, children in a magical cave, and the tamer and his horses in the moonlight. *The Sight* is a compact, artistic documentary in which an audience discovers that their own lives are as magical as what's unfolding before their eyes.

Some Might Say

Lo que dirán

Nila Núñez Urgell

World Premiere

As a school assignment, two Muslim teenagers in Barcelona are making a project—about their discussions on whether or not to wear a headscarf. Aisha is from Pakistan and believes it's a personal choice—she has decided to wear one. Ahlan, who has Moroccan parents, thinks it's restrictive and does not. In the intimacy of their bedrooms, the friends do each other's makeup, look up quotes in the Koran and work on their project. They communicate in their common language of Spanish as they discuss beliefs, values, family and cosmetics. The camera remains on their faces, and no one appears fully on-screen. Even during a longer intermezzo when classmates discuss parental authority, all shots are in close-up. By sticking to this camerawork, *Some Might Say* does a beautiful job of substantiating the girls' conclusion: it's about the individual, and everyone makes their own choices. The film is also an ode to their friendship, capturing them as they support each other while growing up in a potpourri of cultures.



Spain, 2017
DCP, color, 61 min

Nila Núñez Urgell:
Barcelona en escena (2015)

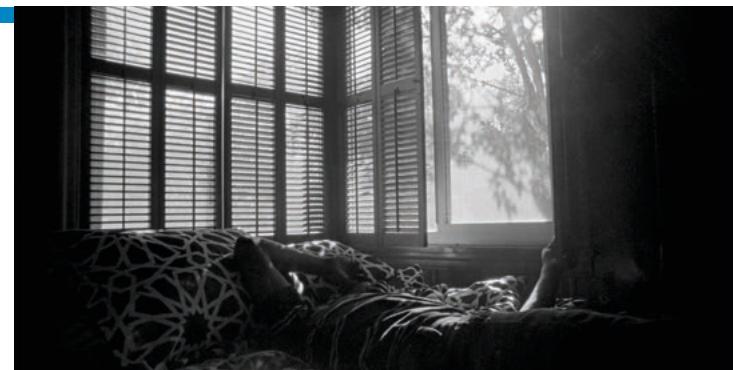
Director: Nila Núñez Urgell
Cinematography: Nila Núñez Urgell
Screenplay: Mar López Zapata
Editing: Carlos Muñoz, Nila Núñez Urgell
Sound: Nelson Hernández Peláez, Emiliano Trovati
Sound Design: Alejandra Molina Ríos
Production: Neus Valeta for Universitat Autònoma de Barcelona
Executive Production: Emiliano Trovati for Universitat Autònoma de Barcelona
Screening Copy: Universitat Autònoma de Barcelona

Unheard

Erin Kökdil

International Premiere

"It feels like I'm in a bad dream," sings Teresa Smith, a grieving mother who has lost her child to police violence. Her despair and grief find their way into song, which gradually gains in strength until Teresa can summon the courage to share her voice with the outside world. Sorrow and anger turn into resistance, protest and a call for action. Meanwhile, life goes on, with children jumping on the bed and the sunlight streaming through the cracks in the shutters. In the midst of it all, there's a photo of the smiling boy who's no longer with them, yet always will be. Seeking the balance between art and social comment, filmmaker Erin Kökdil sums it all up in a mere six minutes. The black-and-white photography enhances the universality in this cinematic song.



United States, 2016
DCP, black and white, 6 min

Erin Kökdil:
directing debut

Director: Erin Kökdil
Cinematography: Erin Kökdil
Editing: Erin Kökdil
Sound: Erin Kökdil, Paloma Martinez
Production: Erin Kökdil
Screening Copy: Erin Kökdil



Kenya, The Netherlands, Belgium, 2017
DCP, color, 35 min

Director: Festus Toll
Cinematography: Festus Toll
Screenplay: Festus Toll
Editing: Festus Toll
Sound: Festus Toll
Sound Design: Festus Toll
Production: Festus Toll, Menna Laura Meijer
Screening Copy: Festus Toll

Festus Toll:
 directing debut
www.shotbyfestus.com

Awards: TENT Academy Award

We Will Maintain

Festus Toll

World Premiere

In 2005, the Kenyan uncle of a young Festus Toll made a prophecy, telling Festus, a mixed-race boy from in the Netherlands, that he wouldn't have it easy in life. "So you are a homeless child," he said. "You don't belong in Africa, you don't belong to Europe." Now, 12 years later, Toll is assessing his position in the world. Supporters of far-right Dutch politician Geert Wilders yell, "This is the Netherlands, not the Negrolands." On the other side of the fence, the descendants of migrants have lost all faith in Dutch society. Where are they expected to "go back" to when they were born here? In a chilling vox pop collage, "the Dutch" vent their thoughts about "the foreigner." *We Will Maintain* also focuses on the young people who are feeling less and less at home here. Toll gauges the mood in his hometown of Helmond, in Amsterdam's Bijlmer prison, in the city of Breda during a visit by Wilders, and in faraway Nairobi, Kenya. In this experimental documentary, the filmmaker complements his visual impression with home videos and news footage to explore the meaning of his uncle's prophetic words.

Ook de beste IDFA-documentaires
kijk jij waar en wanneer jij wilt.



2Doc IDFA Primeur: Alicia



2Doc IDFA Primeur: Independent Boy



2Doc IDFA Primeur: Piet is Gone

Start. Op npo.nl



IDFA COMPETITION FOR SHORT DOCUMENTARY

[competition programs](#)

Fifteen documentaries between one and 40 minutes in length are competing in the IDFA Competition for Short Documentary. A three-member international jury (see page 19) evaluates the films and selects the winners of the IDFA Award for Best Short Documentary (€5,000) and the IDFA Special Jury Award for Short Documentary (€2,500).

The 2017 competitions are made possible by Ammodo.

As We're Told

Vi bara lyder

Erik Holmström, Fredrik Wenzel

World Premiere

“It’s simple! We do as we’re told.” This disconcerting reply comes from a Swedish employment office employee when asked how the country’s most unpopular government agency works. And that’s not all: in this creative documentary, case workers, receptionists and psychologists reveal how the Swedish employment system is failing. They complain about inadequate software and mystifying error messages, excessive caseloads and demoralizing results—on average, each case worker helps just 10 people find work each year, and only one in 10 clients will find a new job. To assure the anonymity of the interviewees, they’re all represented by cardboard puppets. Thanks to visible puppeteers, expressive eyes and recognizable gestures, these puppets quickly take on the appearance of real people. The result is a fascinating, comical and artistic study of human strategies to get along in an irrational bureaucracy.



Sweden, 2017
DCP, color, 28 min

Directors: Erik Holmström, Fredrik Wenzel
Cinematography: Fredrik Wenzel
Editing: Fredrik Wenzel, Erik Holmström
Sound: Jan Alvermark
Sound Design: Jan Alvermark
Music: Lisa Holmqvist
Production: Hedvig Lundgren for Fasad Production, Tore Buvarp for Fenris Film
Co-production: Film i Väst
Screening Copy: Fasad Production

Erik Holmström:
 directing debut
Fredrik Wenzel:
Burrowing (2009)
Broder Daniel Forever (2009)
Signs of an Open Eye (2015)
Aeterna (2018)

Fire Mouth

Boca de Fogo

Luciano Pérez Fernández

It’s a blisteringly hot day at the soccer stadium in the city of Salgueiro, in the heart of the Brazilian state of Pernambuco. The sun beats down mercilessly on the breezeless concrete stands. The home team Carcará, named for a Brazilian bird of prey, needs to win. It may be a big game for the players, but the weather seems to have put off the fans—just a scattering of supporters are braving the heat in the stands or on the sidelines. Up in his broadcast booth, Didi “Fire Mouth” Souza is delivering his ever-impassioned commentary. All of this and more is shot in moody black and white, giving the film an almost abstract quality. There are only details of people and the surroundings, and at no point do we see anything of the game or the players themselves. The voice of the commentator forms the soundtrack, with its background of chanting supporters and radio noise.



Brazil, 2017
DCP, black and white, 9 min

Director: Luciano Pérez Fernández
Cinematography: Anderson Capuano
Screenplay: Luciano Pérez Fernández, Rodrigo Daniel
Editing: Rodrigo Daniel
Sound: Nicolau Domingues
Sound Design: Nicolau Domingues
Production: Luciano Pérez Fernández, Erika Azevedo
Executive Production: Luiz Alberto Gentile
Screening Copy: Luciano Pérez Fernández

Luciano Pérez Fernández:
 directing debut

Awards: Best Documentary
 Brazilian Short Film Competition
It's All True International Documentary Film Festival



IDFA Competition for Short Documentary

Five Years After the War

Cinq ans après la guerre

Samuel Albaric, Martin Wiklund, Ulysse Lefort

Tim, the cousin of filmmaker Samuel Albaric, grew up in Paris without a father. As a child this didn't bother him—after all, superheroes have absent fathers, don't they? But the fact that his mother is Jewish and his father is Arab sometimes causes confusion, and by the time he reaches adulthood, this lack of a clear identity has begun to gnaw at him. Tim visits his father, originally a refugee from the war in Iraq, at his home in Montpellier. Lighthearted but certainly not superficial, this short, largely animated documentary is a subtle and personal exploration of essential questions. Who are you if there's a part of yourself that you know nothing about? What happens when you meet a parent you don't know? Following the first reunion, Tim discovers that he has to fill in some of the gaps himself. At the heart of the film is the meeting between father and son—and it's no coincidence that this is the only part that isn't animated.

France, 2017
DCP, color, 17 min

Directors: Samuel Albaric, Martin Wiklund, Ulysse Lefort
Cinematography: Sarah Cunningham
Editing / Sound Design: Julien Ngo-Trong
Sound: Christophe Penchenat, Nicolas Sacco
Music: Victor Pitoiset
Narration: Timothée Dray
Production: Sandrine Pillon & Lucie Portehaut for Les Fées Productions, Emmanuel-Alain Raynal & Pierre Bausaron for Miyu Productions
World Sales: Manifest
Screening Copy: Les Fées Productions
Involved TV Channel: France Télévisions

Samuel Albaric:
Gaza, souvenirs (2008)
Des étoiles et des hommes (2009)
Martin Wiklund & Ulysse Lefort:
directing debut

Awards: Best Short Film International Film Festival of Lille, Unifrance Award Off Courts Trouville



Ethiopia, United States, Mexico, 2017
DCP, black and white, 7 min

Director: Jessica Beshir
Cinematography: Efrem Degu, Jessica Beshir
Editing: Charlie Hoxie
Sound: Efrem Degu, Jessica Beshir
Sound Design: Tom Efinger
Music: Language Games
Production: Jessica Beshir
Screening Copy: Jessica Beshir

Jessica Beshir:
He Who Dances on Wood (2017)
Heroin (2017)
www.jessicabeshir.com

Awards: Best Experimental Short Film Roural Route Film Festival, Jury Prize Dalles International Film Festival, Best Experimental Short Film Arizona International Film Festival

Hairat

Jessica Beshir

European Premiere

Every night for more than 35 years, Yussuf Mume Saleh has gone outside the city walls of Harar—the centuries-old Ethiopian city and one of the world's most important Islamic settlements—to feed his beloved spotted hyenas. Although these animals are by no means harmless, over the years Yussuf has developed such a close bond with them that he can even feed them from his own mouth. His special relationship with the hyenas is not unique in Harar: despite these predators' fearsome reputation, the local human population has a longstanding symbiotic relationship with the animals. This enchanting, hypnotic and poetic film connects the beautiful black-and-white shots of Yusuf and his hyenas with a poem by Elias Shagiz Adonay Tesfaye about suffering, loss and love. *Hairat* is based on the early memories of Mexican-Ethiopian director Jessica Beshir, who grew up in Harar and as a child particularly enjoyed seeing Yussuf feed the hyenas.

How to Make a Pearl

Jason Hanasik

International Premiere

Because of his allergy to light, John Kapellas has spent the past 10 years living in darkness. In the seclusion of his home, he has found a creative outlet: with a flashlight on his baseball cap, he covers the walls with meticulous drawings of circular patterns. In voice-over, he talks about his turbulent past, which took him from family life to service in Vietnam and immersion in San Francisco's gay scene. Sun-drenched home videos poignantly capture the carefree times that were to end with the coming of AIDS. Kapellas talks about the friends he lost to the virus, and how cruelly the outside world sometimes reacted. The curious setting in the darkened room with its hallucinogenic drawings and the painfully contrasting archive footage produce a poetic portrayal of his inner life. Kapellas compares his repetitive drawing in the dark with the approach of an oyster, which eases the irritation of a chafing grain of sand by gradually building up a layer of pearl, until the pain is gone.



United States, United Kingdom, 2017
DCP, color, 22 min

Jason Hanasik:
Eyes on the Water (2017)

Director: Jason Hanasik
Cinematography: Jason Hanasik
Editing: Jason Hanasik
Sound: Jason Hanasik
Sound Design: Jason Hanasik
Production: Jason Hanasik
Executive Production: Minette Nelson, Charlie Phillips for The Guardian
Screening Copy: The Guardian

Juan Perros

Rodrigo Imaz

Juan Perros lives with his pigs, his donkey Pinto and a pack of dogs next to a garbage dump in the desert of Coahuila in Mexico. It seems like a barren and hostile environment, but in the midst of the stinking trash, Juan still finds beauty, particularly in the flora and fauna around him. He refuses to believe in his own mortality: "I believe there are people who die, and other people who can't die. Because of their way of being they approach eternity," he says. In this debut by director Rodrigo Imaz, Juan is portrayed as a philosophical eccentric living outside our age and society. His humble, solitary existence is the result of a horrific near-death experience that entirely transformed his view of life. Not that Juan lives entirely in isolation: every so often, he makes the trip with his donkey to a nearby village to sell the scrap metal he collects, and to pick up meat scraps to feed his dogs.



Mexico, 2016
DCP, color, 34 min

Rodrigo Imaz:
directing debut

Director: Rodrigo Imaz
Cinematography: Emiliano Fernández Hurtado
Screenplay: Juan Pablo San Esteban, Rodrigo Imaz
Editing: Juan Pablo San Esteban
Sound: Pablo Cervera
Sound Design: José Miguel Enríquez, José Miguel Enríquez
Production: Trisha Ziff for 212Berlin
Executive Production: Rodrigo García
Screening Copy: 212Berlin



Kumbh

Umesh Vinayak Kulkarni

International Premiere

Two young men stroll curiously around the Kumbh Mela, a huge religious festival involving millions of Hindus. They are wearing modern clothing, which makes them stand out among the pilgrims, most of whom are in traditional dress. Kumbh Mela, which takes place every three years at one of the four major Hindu sites (Haridwar, Allahabad, Ujjain and Nasik), is seen as the biggest pilgrimage in the world, bringing the many faces of Hinduism together. There are naked sadhus smeared in ash, rich gurus collecting donations, musicians and other performers, and simple pilgrims washing away their sins by ritual bathing in the river. The two men watch it all in silence, recording it with their cameras. Meanwhile, we take it all in from behind them. Sometimes we see what they are filming, at other times we see them filming one another. Through this device, director Umesh Kulkarni interposes an extra layer between the viewer and the spectacle. The sophisticated soundtrack and painstaking framing make this short documentary with no dialogue more than a simple recording of a fascinating religious spectacle.

India, Denmark, 2017**DCP, color, 30 min****Director:** Umesh Vinayak Kulkarni**Cinematography:** Rangarajan Rambadran**Editing:** Monisha R Baldawa**Sound:** Ranjeet Gadgil, Vipul Pol**Sound Design:** Tom Jasen, Mohandas V S**Production:** Umesh Vinayak Kulkarni, Mahdi Fleifel for Nakba Filmworks**Screening Copy:** Arbaat Films**Umesh Vinayak Kulkarni:**

Dashan (fiction, 2003)

Girni - The Grinding

Machine (fiction, 2005)

Three of Us (2008)

Gaarud (fiction, 2008)

Valu (fiction, 2008)

Vihir (fiction, 2009)

Deool (fiction, 2011)

Highway Ek Selfie Aarpar (fiction, 2015)

**Nepal, 2017****DCP, color, 36 min****Director:** Ben Knight**Cinematography:** Ben Knight, Renan Ozturk**Editing:** Ben Knight**Production:** Ben Ayers, Renan Ozturk,

Travis Rummel for Felt Soul Media

Screening Copy: Felt Soul Media**Ben Knight:**

DamNation (2015)

Awards: Camden Cartel

Best Short Award Camden International Film Festival

The Last Honey Hunter

Ben Knight

The honey that comes from Hongu Valley in Nepal is said to have medicinal and mind-altering properties, and sales provide the village of Saadi with an important seasonal income. But there are downsides to consuming the honey, which occasionally causes serious illness, paralysis or even death. Harvesting this rare substance is a dangerous business as well, with some honey hunters being suspended high above deep gorges to reach the most remote hives. And then there are the leeches that the honey hunters must pluck from their legs as they walk through the jungle. But the men don't feel unsafe, because the widely respected figure Mauli Dhan had a dream in which the spirit Rongkemi played an important part. After a dream such as this, Mauli and his co-workers Ashdan and Jange feel much better about their harvesting expedition. The magnificence of the misty and rainy Nepalese jungle combines with stories about rituals and spirits to offer a magical glimpse into the life of a honey hunter.

Lon

Nina Landau

World Premiere

In the 1930s, Lon Landau made his dreams come true in the vibrant, cosmopolitan city of Antwerp. He became the first well-known stage designer for the city's most prestigious theater company, the Koninklijke Nederlandse Schouwburg. When the Germans invaded, Landau was arrested and imprisoned in a transit camp in Mechelen, where the fear of being transported eastward was sometimes worse than the hunger. He spent much of his time in the painting workshop, where prisoners painted transport numbers onto cardboard panels. It was in these bleak surroundings that he had a burst of inspiration. He started to make marionettes with whatever he could find within the confines of the barracks. Physically he was a prisoner, but in his mind he was free. This stunningly beautiful animated short by family member Nina Landau is a poignant portrait of a colorful man and a gentle tribute to the power of imagination.



Belgium, 2017
DCP, color/black and white, 7 min

Nina Landau:
 directing debut

Director: Nina Landau
Co-director: Jamie MacLean
Screenplay: Nina Landau, Jamie MacLean
Editing: Jamie MacLean
Sound Design: Jamie MacLean
Music: Jamie MacLean
Animation: Gert Van Goethem
Production: Sofie Despeire for De chinezen
Screening Copy: Nina Landau
Involved TV Channel: Canvas

Love Letters

Liefdesbrieven

Tara Fallaux

World Premiere

They still exist: young people who know how to write a love letter. Five people in their twenties read aloud the most intimate letter they've ever written. They talk about the thoughts and feelings associated with writing letters, and with the time they wrote the letter in question. They tell the story of the romance, their reason for writing and what the letter accomplished—or failed to accomplish—in their relationship. Some of the letters are sentimental, while others are surprisingly literary. "Your letter should sound at least as though it was written 60 years ago," says one of the writers. "Writing letters is really like sharing a diary, if you do it right," another observes. They were brave to put their feelings on paper in the first place, but they are even braver now to read them in front of the camera—whether or not the recipient is there to listen to their declaration of love once again.



The Netherlands, 2017
DCP, color, 25 min

Tara Fallaux:
 Louis van het Reuzenrad (2012)
 Over the Rainbow (2014)
www.tarafallaux.com

Director: Tara Fallaux
Cinematography: Myrthe Mosterman
Editing: Ruben van der Hammen
Sound: Jaap Sijben, Tim van Peppen, Willem de Wijs
Sound Design: Evelien van der Molen
Production: Olivia Sophie van Leeuwen & Gijs Kerbosch & Roel Oude Nijhuis & Gijs Determijer for Halal Docs
Screening Copy: Some Shorts



Syria, Sweden, 2017
DCP, color, 24 min

Director: Ali Alibrahim
Cinematography: Mojahed Abo Al Joud, Abo Taim Alhalabi, Khalil Hajar, Mustafa Sarout, Amer Abo Sham, Abdo Fayyad, Amer Halbe, Hasan Kattan
Screenplay: Ali Alibrahim, Feras Fayyad
Editing: Ali Alibrahim, Feras Fayyad, Amir Mostafa
Sound Design: Morten Groth, Brandt, Jamie Louis Thurman
Music: Nina Akerblom Nielsen
Production: Feras Fayyad for Verité Production
Screening Copy: Verité Production

Ali Alibrahim:
directing debut

Awards: Best Documentary Short, London Independent Film Awards, Best International Documentary Short Film Shorts Mexico, PerSo Short Jail Award PerSo Film Festival

One Day in Aleppo

Yaoum fi Halap

Ali Alibrahim

The camera keeps on filming as the bombs continue to fall and the inhabitants of Aleppo continue to die, day after day. Without words, the lens focuses in—sometimes from above—on the smoldering ruins and the people struggling to survive among them. When Russia cuts off the supply of food and medicine, there is every reason to despair. This small, loving mosaic of images shows the resilience and resistance of the Syrians, building tiny beacons of hope and keeping up their courage by rolling up their sleeves and getting on with life. One man feeds the stray cats, another gathers wood, a third bakes bread—it proves possible to repair a water heater using debris from the smashed buildings. A group of children use paint to brighten up the dusty walls and wrecked cars of the city surrounded by the Syrian army. These are all very ordinary, everyday activities that could almost be reassuring, were it not for the awful background they're taking place against.



United Kingdom, 2017
DCP, color, 17 min

Director: Charlie Lyne
Cinematography: Charlie Lyne
Editing: Charlie Lyne
Music: Jeremy Warmsley
Production: Charlie Lyne & Catherine Bray & Anthony Ing for Loop Projects
Executive Production: Charlotte Cook & Laura Poitras for Field of Vision
Screening Copy: Field of Vision

Charlie Lyne:
Beyond Clueless (2014)
Copycat (2015)
Fear Itself (2015)
Paint Drying (2016)
Blackout (2016)
Fish Story (2017)
Frames and Containers (2017)
www.charlielyne.com

Personal Truth

Charlie Lyne

World Premiere

This short film essay about the power of fake news was inspired by “Pizzagate,” an alleged pedophile network of high-ranking Democrats in the United States who would meet at restaurants with secret underground caverns. An idealistic and heavily-armed man named Edgar Welch traveled from Salisbury, North Carolina, to Comet, a pizzeria in Washington, DC, searching for abused children to rescue. He fired a few rounds, but found nothing. Pizzagate was revealed to be a hoax and Welch was ridiculed by all. With the help of energetic editing, archive footage, newspaper articles and location shots, British documentary maker Charlie Lyne stands up for Welch—he once believed a conspiracy theory himself. There were persistent rumors that Elm Guest House in his London neighborhood was headquarters to a pedophile network serving the British establishment—although no proof of this ever emerged. Lyne poses urgent questions in this film. At what point does healthy skepticism become firm conviction? How easy is it to believe in a conspiracy theory? And once you do, is there any way to shake off that belief?

The Same

Isti

Dejan Petrović

World Premiere

A woodworker carves elegant ornamentations, metal disks are lifted glowing out of the furnace, rows of seamstresses work at their machines and a man carefully brushes a horse in a stable. With its exquisite lighting and camerawork, *The Same* would appear to be showing the beauty of craftsmanship, repetition and uniformity—in reality, we're seeing the monotonous lives of prisoners in four Serbian prisons. The only spoken words we hear are short announcements by guards, who in turn are uniform and also part of the system. Yet there are countless unique variations underlying all this uniformity, while there's much sameness in supposedly free choices. The rhythmically edited images portray the prison as a metaphor for society, which is also made up of countless rules and rhythms. How much individual freedom do we have outside the prison walls, and do we really make our own choices?



Serbia, 2017
DCP, color, 17 min

Director: Dejan Petrović
Cinematography: Dragan Vildovic
Screenplay: Dejan Petrović
Editing: Aleksandar Popovic
Sound: Nikola Cvijanovic
Sound Design: Nikola Cvijanovic
Music: Vojin Ristivojevic
Production: Dejan Petrović for Independent Film Centre Filmart
Screening Copy: Independent Film Centre Filmart

Dejan Petrović:
Dream of a Chisel (2000)
Breath (2001)
Line (2003)
Next Station (2010)
Restart (2015)

Strike Team

Willie Ebersol

International Premiere

1985 saw the launch of a brand-new sports channel for the Washington, DC area called Flagship International Sports Television. In celebration of this happy occasion, the channel gave away more than a hundred impossible-to-come-by tickets for a Washington Redskins football game. The lucky winners were invited to pick up their tickets during a special ceremony at a conference center, where the overjoyed football fans got more than they bargained for: a one-way trip to jail. It's a true story worthy of a feature film script, proving that every dog has his day. The authorities had been grappling with how to collar countless fugitive criminals with a minimum of manpower, and a few imaginative officers came up with this brilliant but dangerous plan. In this comical documentary packed with archive material from the actual undercover operation and music right out of 1980s police series, the key players lift the lid on their inventive and unorthodox clean-up strategy. We discover that despite the party mood, behind the scenes they were dealing with nightmarish logistics. Still, the hopeful motto of the day was "Nobody gets hurt. They go to jail, we go home!"



United States, 2017
DCP, color, 25 min

Director: Willie Ebersol
Cinematography: Michael Lloyd
Editing: Rob Paglia
Production: Charlie Ebersol for The Ebersol Lanigan Company, Jenna Anthony
Executive Production: Libby Geist, Mike Lanigan, Fairouz El-Baz
Screening Copy: Shelley Tabor

Willie Ebersol:
Don't Look Down (2009)



Poland, 2017
DCP, color/black and white, 40 min

Director: Marcin Sauter
Cinematography: Marcin Sauter
Screenplay: Michał Bialożej, Marcin Sauter
Editing: Michał Marczak, Ziemowit Jaworski, Katarzyna Orzechowska
Sound Design: Marcin Lenarczyk
Music: Jerzy Rogiewicz
Production: Barbara Lawska
 for Film Studio Kronika
Co-production: Miejskie Centrum Kultury w Bydgoszczy
World Sales: KFF Sales & Promotion
Screening Copy: KFF Sales & Promotion
Involved TV Channel: TVP

Marcin Sauter:
Behind The Fence (2005)
The Travelling Cinema (2005)
The First Day (2007)
North from Calabria (2009)
Andrzej Wajda Let's Shoot (2009)
Hakawati (2011)
The Source (2014)

Awards: Best Editing Award
 Krakow Film Festival

Zhalanash – Empty Shore

Zalanasz – Pusty brzeg

Marcin Sauter

International Premiere

The Aral Sea in Central Asia was once one of the four biggest lakes in the world. Today, it has largely disappeared. The lake was drained as a result of various irrigation projects initiated by the former Soviet Union. In the beautifully shot *Zhalanash*, we only see the remains of a once flourishing area. Fishing boats erode in the dusty desert, a lonely camel wanders an empty street, and an old woman quietly stares at her birthday cake. "I wish I would die," she tells her equally fragile friend. Meanwhile, a man drives his truck to sandy villages to deliver water to the remaining residents, another herds his horses by motorcycle, and two men complain about the increasing temperatures that have come with the dryness. It's as if life itself is also drying up. The imposing images emphasize the extent of the emptiness, giving new meaning to the word "bleak."

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Photo: John Gundlach



IDFA COMPETITION FOR KIDS & DOCS

[competition programs](#)

In its long-standing program section Kids & Docs, IDFA presents the best new international youth documentaries. Fifteen documentaries are competing in the IDFA Competition for Kids & Docs. A three-member international jury (see page 20) evaluates the films and selects the winner of the IDFA Award for Best Children's Documentary (€5,000) and the IDFA Special Jury Award for Children's Documentary (€2,500).

One of the films in the IDFA Competition for Kids & Docs, Apollo Javakheti (see page 90) which is also eligible for the IDFA Award for Best Student Documentary can be found in that program section.

The 2017 competitions are made possible by Ammodo.

Andy's Promise

De belofte van Sle

Nathalie Crum

Due to a lack of new members, 13-year-old Andy has been the youngest member of his "schutterij" organization in the Dutch province of Limburg for some time now. Originally a sort of citizen militia dating back to medieval times, the schutterij is now part of folklorist tradition in some parts of the Netherlands. It meant everything to Andy's grandfather, and for Andy's mother it was an equally serious affair. Andy once made a promise to them both that he would never let the schutterij down. Now that they have both died, he tries his best to keep his word by actively looking for new, young members. This turns out to be easier said than done: the kids in his town prefer other hobbies, as we discover in short, amusing scenes that lend the film a slightly absurdist tone. In voice-over (in his Limburg dialect), Andy explains how he intends to implement a recruitment drive. With its colorful costumes, parades and shooting competitions, this centuries-old tradition simply must survive!



The Netherlands, 2017

DCP, color, 16 min

Director: Nathalie Crum

Cinematography: Stef Tijdink

Editing: Inez Poortinga

Sound: Carla van der Meijs

Sound Design: Hugo Dijkstal

Music: De Kift

Production: Renko Douze & Hasse van

Nunen for *Een van de Jongens*

World Sales: NPO Sales

Screening Copy: *Een van de Jongens*

Nathalie Crum:

For the Sake of Peace (2013)

Homeland (2014)

Ten (2015)

The Four Winters of Theo van den Boogaard (2016)

A Butcher's Heart

Slagershart

Marijn Frank

By the entrance to Ter Weele Butcher's Shop, there are two cute model pigs and a classic advertising chalkboard emblazoned with a laughing hog. Inside, Wessel is learning the tricks of the butcher trade from his patient grandfather, who assumes that his grandson will take over the family business. Wessel isn't convinced—sure it's a fine profession, but maybe he'd prefer to work with living animals. Through his talks with friends and the questions he asks his grandfather, we learn that Wessel is bothered by the fact that his classmates disapprove of the butcher profession. At the same time he questions their hypocrisy—do they think meat grows on trees? While the scenes at the butcher's focus on the artisanal side of the business, the film also emphasizes the enormous freedom given to teenagers living in the countryside—we watch as Wessel races around on his four-wheeler and breeds rabbits for slaughter with a friend.



The Netherlands, 2017

DCP, color, 15 min

Director: Marijn Frank

Cinematography: Victor Horstink

Screenplay: Marijn Frank

Editing: Riekje Ziengs

Sound: Tim van Peppen

Sound Design: Alex Booy

Production: Fabie Hulsebos &

Suzanne Raes for Docmakers

Screening Copy: Docmakers

Involved TV Channel: KRO-NCRV

Marijn Frank:

Need for Meat (2015)



Kendis

Bibi Fadlalla

Lavanya Raghoenandan practices at the turntables for two hours a day after school—now just 15, she's been deejaying since she was nine. As DJ Kendis she plays major festivals in the Netherlands and Belgium, always the youngest in the line-up, under the watchful eye of her equally ambitious father. We see them on their way to the Solar Festival, where she's going to play her first primetime slot with an MC. What's more, she has an extra hurdle to overcome: when she was 11, she was knocked off her bike by a bus, and she now suffers from constant pain in her arm, knee, back, shoulders and neck. But Lavanya doesn't even consider giving up. In the wake of the accident, she avoided playing outside, opting to concentrate on her music instead. She forces herself to carry on, despite the nerves before a gig and the pain afterwards. Lavanya has her sights set on something far more important: a place in the Top 100 DJs.

The Netherlands, 2017
DCP, color, 15 min

Director: Bibi Fadlalla
Cinematography: Gijs Wilbers
Screenplay: Bibi Fadlalla
Editing: Fatih Tura
Sound: Regard Ibrahim, Hein Verhoeven, Stefan Meutstege
Sound Design: Regard Ibrahim
Production: Ilse van Gelder for HazazaH Pictures
Executive Production: Maarten Kuit for HazazaH Pictures
Screening Copy: HazazaH Pictures
Involved TV Channel: AVRO-TROS

Bibi Fadlalla:
Black Pete and Me (2012)
That Hair! (2016)

IDFAcademy Results



Denmark, 2017
DCP, color, 23 min

Director: Jens Pedersen
Cinematography: Jens Pedersen
Editing: Jesper Osmund
Sound Design: Hans Møller
Production: Maria Stevnbak Westergren for Pedersen & Co.
Executive Production: Jakob Gottschau
Screening Copy: Danish Film Institute
Involved TV Channel: DR Danish Broadcasting Corporation

Jens Pedersen:
City of Cigars, Bananarepublic, African Apparel (2005)
The Big Beanscam (2006)
The Untouchables (2005/2006)
Winners of Globalization (2007/08)
From Brothel to Bridehood (2007/2009)
Countries in a Hot Spot (2009)
Cops on a Mission (2010)
Nicaragua – Dictatorship Restored? (2011)
A Diagnosed Boy (2012)
Faith Hope Afghanistan (2013)
Seeds of Debt (2014)

Kids on the Silk Road: Life Is a Beach

Jens Pedersen

International Premiere

This short portrait follows 11-year-old Javed and his best friend Shahidul in Bangladesh as they scour the long beach of Cox's Bazar for ways to earn a living. They give massages, sell shells, sing songs and do whatever else they can to please the beachgoers. Meanwhile, Javed dreams of becoming a professional surfer. He hasn't gone to school for years because he has to earn money for his family. What's more, school wasn't his thing: "I hate it when people try to control me. I love to decide my own time." But then his surfing instructor Sifat, who set up a surf club for the local youth on Cox's Bazar, tells him that he has to go back to school if he wants to keep getting surf lessons. The film is part of a series about children and their life challenges, which was filmed in five countries along the Silk Road.

Kids on the Silk Road: Music in My Blood

Børnene på Silkevejen: Musik i blodet

Jens Pedersen

International Premiere

Thirteen-year-old Ravi lives in a village in India. He feels happy when he lets loose on his drums and people begin to dance, as we see in the opening scenes of this film. Nonetheless, he'd prefer to make his own music—the type of music that comes from the big city—but his father is against it. The youngest in the family orchestra, Ravi must continue to play traditional music at weddings. As he talks about learning how to drum on a gas container and his dream of attending a real music school, Ravi is already practicing on his keyboard. Jens Pedersen follows him closely and manages to catch the yearning in Ravi's eyes. Will he succeed in convincing his father? While presenting a wholly different world, the story remains universally recognizable. The film is part of a series about children and their life challenges, which was filmed in five countries along the Silk Road.



Denmark, 2017

DCP, color, 22 min

Director: Jens Pedersen

Cinematography: Jens Pedersen

Editing: Jesper Osmund

Sound Design: Hans Møller

Production: Maria Stevnbak Westergren for Pedersen & Co.

Executive Production: Jakob Gottschau

Screening Copy: Danish Film Institute

Involved TV Channel: DR

Jens Pedersen:

City of Cigars, Banana Republic, African Apparel (2005)

The Big Beanscam (2006)

The Untouchables (2005/2006)

Winners of Globalization (2007/08)

From Brothel to Bridehood (2007/2009)

Countries in a Hot Spot (2009)

Cops on a Mission (2010)

Nicaragua – Dictatorship Restored? (2011)

A Diagnosed Boy (2012)

Faith Hope Afghanistan (2013)

Seeds of Debt (2014)



United States, 2016

DCP, color, 15 min

Director: Michael Fequiere

Cinematography: Anthony Joseph

Editing: Shannon Jackson

Sound Design: Derek Nievergelt

Music: Kojo Roney

Production: Berman Fenelus for All Area Crew

Screening Copy: All Area Crew

Michael Fequiere:

Faux pas (2009)

Traum (2011)

Replace Clothes with Paint (2013)

Kojo

Michael Fequiere

Twelve-year-old Kojo Odu is a talented jazz drummer from New York. His father, the jazz saxophonist Antoine Roney, placed him in front of a cardboard drum kit at age two. By six, Kojo had crafted together his own drum. Today, he totally lives for his music—as he describes it, music is life. Instead of going to school, Kojo studies in a virtual classroom, but he feels that he learns much more from traveling across the U.S. with his father. He has an admirable work ethic and gets up every morning at six. The day begins with school followed by tons of practice—good is never good enough. Kojo watches his own live performances on video to see and hear what can be improved. He does all of this because he has a higher goal for his music: he wants to inspire his generation to start thinking in more complex structures.



LISTEN

LUISTER

Astrid Bussink

World Premiere

Life can seem pretty overwhelming at times, particularly when you're growing up. And it's not always easy to talk to your parents or friends about your problems. Fortunately, the "Kindertelefoon" (Child Helpline) in the Netherlands provides a listening ear. *LISTEN* presents a cross-section of conversations between children and the Kindertelefoon. One girl talks about being home alone virtually all week; her parents are also getting divorced. A boy in an asylum seekers' center is worried about the future, while another boy doesn't want to be gay and hopes these feelings will pass. Every day, the Kindertelefoon takes calls like these from children who want someone to talk to. But children also call to talk about their pets, to practice their audition for *The Voice Kids* or to make pranks. The recordings of these phone conversations are accompanied by images that quite literally give color to the conversations, and that beautifully reflect their tone—sometimes hilarious or naughty, but more often sad or heartrending.



Lenno & the Angelfish

Lenno & de maanvis

Shamira Raphaela

World Premiere

Ten-year-old Lenno is always getting yelled at for annoying people, but in his mind, it's the other people who are irritating. Using an impulsive editing style that switches quickly between moments of pleasure and anger, clashes and intimacy, this impression of how Lenno experiences the world stays very close to its subject: a lively boy with a behavioral disorder and a vivid imagination. He boxes with his younger brother, cries when he hurts himself, walks away when he gets criticized and is very pleased with the great coloring books he gets from his mother. Lenno tries to express what's going on in his head. "People think I have a problem because I get angry a lot. I think it's stupid they say that." In a candid moment, Lenno's father admits that he too wasn't exactly a model kid. A fanatical swimmer, Lenno empathizes with his angelfish—a species with a reputation for being aggressive, which Lenno thinks isn't fair. He hopes the angelfish will make friends with the other fish.

The Netherlands, 2017
DCP, color, 15 min

Director: Astrid Bussink
Cinematography: Sander Roeleveld
Editing: Riekje Ziengs
Sound: Tim van Peppen
Animation: Amos Mulder
Production: Hasse van Nunen & Renko Douze for Een van de Jongens
Executive Production: Merle Bemelmans for Een van de Jongens, Britte Hermans
Screening Copy: Een van de Jongens

Astrid Bussink:
The Angelmakers (2005), The 9 Lives of My Car (2006), Rückenlage for Upside Down (2006), I Shot the Mayor (Or: Plan B) (2007), De verloren kolonie (2008), Perpetuum Mobile (2008), '80 (2009), Mijn Enschede (2010), Creating Almere (2011), Mr. & Mrs. Gunya (2012), Poule des Doods (2012), Achter de Toren (2012), Wolkoorts (2013), Kleuterdocumentaires: Cis & Pepijn, Lot & Feng en meer (2013), Hollandse Meesters, portret van Helen Verhoeven (2014), Maartje Wortel, Schrijvende Meesters (2016), Esther (2016) a.o.

The Netherlands, 2017
DCP, color, 19 min

Director: Shamira Raphaela
Cinematography: Jefrim Rothuizen
Editing: Albert Markus
Sound: Diego van Uden
Production: Willem Baptist & Nienke Korthof for Tangerine Tree
Involved TV Channel: Human
Screening Copy: Tangerine Tree

Shamira Raphaela:
Deal with It (2016)
Mama's Boy (2016)

IDFAcademy Results

The Monsoonshow

De Monsoonshow

Anneke de Lind van Wijngaarden, Annelies Kruk World Premiere

"For me, it's always dark," says Kunal Singh at the beginning of this heartwarming look at the life of a blind boy in India. The screen fades to black for a moment, but then it quickly becomes clear that Kunal Singh is irrepressible, brimming with self-confidence. Going against common perception, his family doesn't think he's blind because of something he did in a past life—instead, they believe the doctor's explanation. Meanwhile, we follow Kunal as he attends classes at a school for blind and sighted children. He plays cricket and chess with his friends, watches movies and knows all the songs by heart. And when the school has a singing contest, he naturally signs up, together with his classmate Neeraja. Will they win? This colorful and optimistic portrait shows the importance of children being surrounded by those who believe in them.



The Netherlands, 2017
DCP, color, 16 min

Directors: Anneke de Lind van Wijngaarden, Annelies Kruk

Cinematography: Annelies Kruk, Anneke de Lind van Wijngaarden

Editing: Annelies Kruk, Anneke de Lind van Wijngaarden

Production: Kiyomi Molin for EO/IKONdocs

Screening Copy: EO/IKONdocs

Anneke de Lind van Wijngaarden & Annelies Kruk:

Calling for Koney (2013), Haiduc (2014), De voeten van Manuela Solis Velazques (2015), Het meisje met de witte huid (2017)

Anneke de Lind van Wijngaarden: Hoe Nikita een paard kreeg (2006), Danny's parade (2008), French Kissing (2002), Titties (2011), Cherry Flip (2003)

Annelies Kruk: Nima (2004), Happy Faces (2006), Hobby; naar huis gaan (2007), Een jurk voor Anuschka (2010), Vader gezocht met varkensneusje (2012), Days at the Lennon Park (2013), Sisi and Wanwan (2014), Scott + Julia (2016)



The Netherlands, 2017
DCP, color, 17 min

Director: Tessa Louise Pope

Cinematography: Roy van Egmond, Marc Slings

Screenplay: Tessa Louise Pope

Editing: Fatih Tura

Sound Design: Regard Ibrahim

Music: Hans Nieuwenhuijsen

Production: Ilse van Gelder for HazazaH Pictures

Executive Production: Maarten Kuit for HazazaH Pictures

Involved TV Channel: VPRO

Tessa Louise Pope:
The Origin of Trouble (2016)
Tweakers (2016)



Turkey, 2016
DCP, color, 7 min

Director: Azra Deniz Okyay
Cinematography: Andaç Şahan
Editing: Ali Ağa
Sound Design: Cenker Kökten
Production: Zeynep Armagan
Sahan for 85/90 Projects
Screening Copy: 85/90 Projects

Azra Deniz Okyay:
Cengiz (2002)
La separation (2004)
Little Black Fishes (2013)

Sulukule mon amour

Azra Deniz Okyay

Gizem and Dina are two young women in Sulukule, a district of Istanbul that is facing demolition. They dance in the streets and atop the ancient city walls with a torch raised triumphantly on high, burning colored smoke. Their dance is resistance, a celebration of their freedom. And there's also freedom in the striking visualization of this film portrait, with all the dances in slow motion, in exciting contrast with the soundtrack. They tell most of their story offscreen. When they started dancing, they were told that "People will stare at you, men will lust for you." But if they had listened to those people, they would now be married and invisible. They want something else—they want to be happy. They aren't dancing for other people, and certainly not for men. Sometimes they get chased away, but then they just go to the park and keep dancing. They dance in the rain and the snow, during the day and at night, believing dance can bring people together. They want to fight discrimination against women, Kurds, Arabs and Roma. Dance is their salvation.



Norway, 2017
DCP, color, 83 min

Director: Solveig Melkeraaen
Cinematography: Håvard Fossum
Editing: Mina Nybakke, Elise Solberg, Erland Edenholm, Solveig Melkeraaen, Karen Gravås
Sound Design: Niels Arild
Music: Håkon Gebhardt
Production: Ingvil Giske for
Medieoperatørene
Co-production: Bautafilm,
Hansen & Pedersen
World Sales: CAT&Docs
Screening Copy: Norwegian Film Institute

Solveig Melkeraaen:
Radiobingo (2002)
The Boys Who Stayed (2003)
The Prodigy (2006)
The Fishball Factory (2008)
Statistics (2008)
The Fabulous Fiff and Fam (2009)
The Bankbus (2010)
Lifelong Love (2011)
Good Girl (2014)
a.o.

Tongue Cutters

Tungeskjærerne
Solveig Melkeraaen

In search of winter vacation work, nine-year-old Ylva from Oslo goes to stay with her grandparents in a fishing village in the north of Norway. The fish factory there offers a traditional job for children: cutting out cod tongues. From age six, children are taught how to take heads from a barrel and to use a sharp knife to remove these delicacies. The village even has its own cod tongue cutting championship every February. At first, the city girl is hesitant and not used to all the fish and fish blood. But the experienced Tobias, who's 10, shows her how it's done and soon she's an accomplished tongue cutter. Along with Ylva's voiceover and the happy intermezzos, the observational style and careful cinematography give this documentary a definite allure. Placed next to impressions of the northern landscapes, old photos reflect the area's bonds to the past. In addition to the tongue cutting, other experiences prove just as important for Ylva. In particular, she and Tobias have a lot of fun—it's their friendship that forms the film's leitmotif. While the tone remains light, the two also have serious talks about their divorced parents.

True Love in Pueblo Textil

Amor verdadero en Pueblo Textil

Horatio Baltz

International Premiere

This rapid-fire tale looks into the life of a nine-year-old Cuban girl named Maribel. Wearing an adorable dark-red school uniform and a bright-red shawl, she introduces us to her white bunny Doc and shares her feelings of being in love. Every time she sees José in school, she gets butterflies in her stomach. Maribel explains to us in detail how it feels to be stricken with love, the world's oldest affliction. She can't stop thinking about José: she daydreams of going to Havana with him, and at night she dreams that he's near. Dancing with her teddy bear in her room, this disarming and barely prepubescent girl tells us about how she can't wait to grow up, get married and live happily ever after.



Cuba, United States, 2017
DCP, color, 5 min

Director: Horatio Baltz
Cinematography: Horatio Baltz
Editing: Horatio Baltz
Production: Estephania Bonnett
 Alonso for Black Factory Cinema
Screening Copy: Horatio Baltz

Horatio Baltz:
A Piece of Cake (2016)
Find Love at Bootleg (2017)
The World's Greatest Storyteller (2017)
www.baltzphotographic.com

Volte

Monika Kotecka, Karolina Poryzała

With the cadence of hooves and heavy breathing in the background, it's as if the Polish Zuzia and her horse are one at the beginning of this coming-of-age film. In slow motion, their hair and mane are in rhythm, and for a moment it's only about the two of them. But then this subtle harmony is replaced by hard reality. Zuzia and her teammates train obsessively to perform their acrobatic stunts on running horses. As equestrian vaulters, the girls must be elegant, flexible and strong—with the older girls lifting the younger ones above their heads. This observational and creatively filmed portrait about sacrifice, frustration, physical limits and endurance shows how the team must finally accept that Zuzia's position has become untenable. She has simply grown up and is now too heavy to lift.



Poland, 2017
DCP, color, 14 min

Directors: Monika Kotecka, Karolina Poryzała
Cinematography: Monika Kotecka
Editing: Izabela Pajak
Sound: Patrycja Krysiak, Karolina Poryzała, Michał Truong
Sound Design: Patrycja Krysiak
Music: Aleksandra Kotecka, Tomek Wierzbowski
Production: Ewa Jastrzebska for Munk Studio
Co-production: Moth Films
World Sales: Zo-Ho Films
Screening Copy: Munk Studio

Monika Kotecka:
 directing debut
Karolina Poryzała:
 directing debut

MASTERS

regular programs

In Masters, the festival keeps track of its favorite documentary filmmakers. This year, the program features 27 new works by renowned documentary auteurs such as Frederick Wiseman, Laura Poitras, Everardo González, Agnès Varda and Joe Berlinger.

Untitled is also part of the special focus program The Visual Voice (see page 237).

12 Days

12 jours

Raymond Depardon

One person has committed a serious crime or is suffering from delusions, while another wants to go home to commit suicide. All are involuntarily patients at a psychiatric hospital. According to legislation passed in France in 2013, if doctors want an involuntary hospitalization to be extended, it has to be approved by a judge within 12 days, and if necessary every six months. The celebrated chronicler of French society Raymond Depardon was granted a unique opportunity to film these hearings. He thus combines two subjects that he explored previously in *Caught in the Acts* and *Urgences*: judicial proceedings and psychiatry. The observation is unemotional and precise: a judge, a patient and a lawyer, three fixed camera angles, one room, and only brief glimpses outside as a means of punctuation. Despite the relatively formal nature of the conversations, it's easy to see the pain and tragedy behind the confused, rebellious or resigned faces. Most of the patients want to be discharged. The judges listen to what they have to say, but their task is only to decide whether procedures have been followed correctly.



France, 2017
DCP, color, 88 min

Director: Raymond Depardon
Cinematography: Raymond Depardon
Editing: Simon Jacquet
Production: Raymond Depardon
World Sales: Wild Bunch
Screening Copy: Wild Bunch

Raymond Depardon:
Venezuela (1963), Israel (1967), Biafra (1968), Jan Palach (1969), Tchad 1: Lembuscade (1970), 1974, Une Partie de Campagne (1974), Tibesti Too (1976), Reporters (1981), San Clemente (1982), The Decline Years (1984), Urgences (1988), La Captive du Désert (fiction, 1990), Contacts (1990), Montage (1994), Déliés flagrants (1994), Africa, How Are You With Pain? (1996), Malraux (1996), Paris (1998), Profils paysans: L'approche (2001), The 10th Judicial Court: Judicial Hearings (2004), Profils paysans: Le quotidien (2005), Quoi de neuf au garet? (2005), Profils paysans: La vie moderne (2008), France (2016) a.o.



France, Switzerland, Algeria, 2017
DCP, color/black and white, 117 min

Director: Malek Bensmaïl
Cinematography: Nedjma Berder
Screenplay: Malek Bensmaïl
Editing: Mathieu Bretau
Sound Design: Delphine Telliez
Music: Karim Ziad
Production: Gérald Collas for INA, Villi Hermann for Imago Film
Co-production: Hikayet Films
World Sales: INA
Screening Copy: INA
Involved TV Channels: Histoire, Al Jazeera, Radio-Canada, Cine +, RSI

Malek Bensmaïl:
Territoire(s) (1996)
Decibled (1998)
Boudiaf, A Hope Assassinated (1999)
Démokratia (2000)
Holydays Despite All (2001)
Algeria's Bloody Years (2003)
Alienations (2004)
China Is Still Far Away (2010)
Secret War of the FLN (2012)
Ulysse (2013)
Checks and Balances (2015)
www.malekbensmail.com



Masters

Beuys

Andres Veiel

"The most expensive trash of all time" was the art establishment's derisive dismissal of Joseph Beuys. A dead hare; mountains of fat plastered into the corners of rooms; a speech made up of minutes of throat-clearing: the disquieting creations of the German artist knew no bounds. In his mind, everything had to be overhauled. He not only dissected the prevailing ideas on art, but he also called for a completely new approach to politics, society and economics. Using large quantities of never-before-seen archive material, filmmaker Andreas Veiel leads us chronologically through the career of one of the most influential artists of the 20th century. Art historians provide context, fellow artists remember him, but mostly Beuys himself addresses us through old interviews and intellectual discussions. *Beuys* is a lively tribute to the artist, who died in 1986. His private life is left largely unexplored, so although we may not gain more insight into the man himself, his ever-topical, always intriguing ideas shine through all the brighter.

Germany, 2017
DCP, color/black and white, 107 min

Director: Andres Veiel
Cinematography: Jörg Jeshel
Editing: Stephan Krumbiegel,
Olaf Voigtländer
Sound: Hubertus Müll
Music: Ulrich Reuter, Damian Scholl
Production: Thomas Kufus for
Zero One Film GmbH
World Sales: Beta Cinema GmbH
Screening Copy: Beta Cinema GmbH

Andres Veiel:
Black Box BRD (2001)
Addicted to Acting (2004)
The Kick (2006)
If Not Us, Who (2011) a.o.



Belgium, 2017
DCP, color, 100 min

Director: Thierry Michel
Co-director: Pascal Colson
Cinematography: Thierry Michel, Pascal Colson
Editing: Idriss Gabel
Sound Design: Michel Goossens
Production: Christine Pireaux for
Les Films de la Passerelle
World Sales: Doc & Film International
Screening Copy: Les Films de la Passerelle
Involved TV Channels: RTBF, VRT,
TV5 Monde, RTS, Radio-Canada

Thierry Michel:
Farm of Fir (1971), Post-Colonial
Nostalgia (1995), The Last Colonials
(1995), Donka, the X-Ray of an African
Hospital (1996), Mobutu, King of
Zaire (1999), Iran, sous le voile des
apparances (2002), Congo River (2005),
Carnet de tournage (2006), Katanga
Business (2009), Mine of Worries in
Katanga (2009), Ore and Lore (2009),
Metamorphosis of a Station (2010),
Katanga, the War for Copper (2010), The
Chebeya Affair: A State Crime? (2011),
The Irresistible Rise of Moïse Katumbi
(2013), The Man Who Mends Women,
the Wrath of Hippocrates (2015)

Children of Chance

Enfants du hasard

Thierry Michel

International Premiere

In the Belgian mining town of Cheratte, the young descendants of mostly non-Western migrant workers are getting ready for adult life outside the tight-knit community. They are under the inspired guidance of their teacher Brigitte Waroquier. At the start of the new school year, the experienced and worldly teacher welcomes a new sixth grade, the vast majority of which is Turkish. Many of the students' older cousins and even parents were also in Waroquier's class, and she knows each family intimately. Waroquier, her students and their parents are filmed for a year in and around the classrooms and on field trips. In addition to the standard lessons, Waroquier also covers more mature subjects such as the Brussels attacks, Islam, headscarves and Turkey—love, future plans and bullying get her attention as well. Filmmaker Thierry Michel took students aside individually to talk about their plans for the future, their uncertainties and their lives at present. In these talks, it becomes apparent how some just repeat what their parents say. Others already think independently despite their young age—they are world citizens, proud of both their family background as well as the society they're growing up in.

Cold Blooded: The Clutter Family Murders

Joe Berlinger

International Premiere

The 1959 murders on four members of the Clutter family in Holcomb, Kansas became infamous around the world thanks to Truman Capote's international bestseller *In Cold Blood*. This film is in part a highly-detailed reconstruction of the case, devoting a great deal of attention to the backgrounds of the victims and the two perpetrators, the court case and finally the execution of the murderers in 1965. The documentary also examines the role played by Capote, who makes frequent appearances in archive footage. For the descendants of those involved, the classic non-fiction work and the gruesome crime it describes have become inextricably linked. Relatives talk about the murders and the book, and the huge impact they have had on their lives. The film also examines the impact on the tiny town of Holcomb, on friends of the family, and even on the actors who took part in the movie version in 1967. *Cold Blooded* is a reexamination of a well-known story, but it also turns out to have some surprises of its own.



United States, 2017
DCP, color, 168 min

Director: Joe Berlinger
Co-directors: Kahane Cooperman, Allison Berg
Cinematography: Luke McCoubrey
Editing: Seth Skundrick, Jawad Metni, Lucas Groth, Cy Christiansen
Production: Allison Berg & Keven McAlester for RadicalMedia
Executive Production: Joe Berlinger for Third Eye Motion Picture Company, Kahane Cooperman & Jon Doran & Jon Kamen & Justin Wilkes for RadicalMedia
World Sales/ Screening Copy: AMC Studios International

Joe Berlinger:
Outrageous Taxi Stories (1989), *Book of Shadows: Blair Witch 2* (fiction, 2000), *Gray Matter* (2004), *Crude* (2009), *Under African Skies* (2012), *Metallica: This Monster Lives* (2014), *Whitney: United States v James J. Bulger* (2014), *Ubah!* (2015), *Tony Robbins: I Am Not Your Guru* (2016), *Intent to Destroy: Death, Denial & Depiction* (2017)
Joe Berlinger & Bruce Sinofsky:
Brother's Keeper (1992), *Paradise Lost: The Child Murders at Robin Hood Hills* (1996), *Paradise Lost 2: Revelations* (2000), *Metallica: Some Kind of Monster* (2004), *Paradise Lost 3: Purgatory* (2011)
www.joeberlingofilms.com



The Netherlands, 2017
DCP, color, 60 min

Directors: Frank Scheffer, Jia Zhao
Cinematography: Benito Strangio, Forrest Zhao, Frank Scheffer
Editing: YenTing Lo, Frank Scheffer
Sound: Allegri Scheffer, Vera Jing Qiao
Sound Design: Mark Glynne
Production: René Mendel & Mira Mendel for Interakt
Co-production: Muyi Film
Screening Copy: Interakt, Muyi Film
Involved TV Channel: AVRO-TROS

Frank Scheffer:
Zoetrope People (1982), *Time Is Music* (1987), *The Final Chorale* (1990), *Eclat* (1993), *Five Orchestral Pieces* (1994), *The Hidden Front* (1995), *Helicopter String Quartet* (1996), *Conducting Mahler* (1996), *The Road* (1997), *Voyage to Cythera* (1999), Frank Zappa: *The Present Day Composer Refuses to Die* (2000), *In the Ocean* (2001), Frank Zappa: *Phase II - The Big Note* (2002), *A Labyrinth of Time* (2004), *Tea* (2005), *Varese: The One All Alone* (2009), *Gozaran - Time Passing* (2011), *Seven Stones* (2014), *Zandvliet // Van Gogh* (2015), *De waarneming* (2016) a.o.

The Crow Is Beautiful

Frank Scheffer, Jia Zhao

World Premiere

Directors Frank Scheffer and Jia Zhao take a visual journey through the work of the Chinese artist He Duoling. Their portrait of this artist is a move towards an understanding of non-Western aesthetics and philosophy. Approaching He Duoling's work without preconceptions, they take an open-minded view of the artist's creative process, as he draws inspiration from Western classical music, the "mournfulness" of Russian literature and the simplicity of Japanese architecture. To He Duoling, oil painting is like the structure of symphonic music—he paints thinly layer by layer, so each layer remains visible and interacts with the others. He Duoling's work is based on Taoism, in which a dialogue between people and nature is paramount. He's part of the generation of artists who were first able to express themselves after the Cultural Revolution; during this cultural revival among Chinese intellectuals, at last everyone dared to dream again. Nevertheless, he doesn't pursue a goal in his work, but paints what presents itself in nature. This approach thus becomes a source of inspiration for the directors' own creative process.



Romania, 2017
DCP, black and white, 83 min

Director: Radu Jude
Cinematography: Costica Acsinte
Screenplay: Radu Jude
Editing: Catalin Cristutiu
Sound Design: Dana Bunescu
Production: Ada Solomon for Hi Film Productions
Executive Production: Ilinca Belciu for micro FILM
Co-production: Fast Film
World Sales: Taskovski Films
Screening Copy: micro FILM

Radu Jude:
The Happiest Girl in the World (fiction, 2009)
Film for Friends (fiction, 2011)
Everybody in Our Family (fiction, 2012)
Aferim! (fiction, 2015)
Scarred Hearts (fiction, 2016)
a.o.

The Dead Nation

Tara moarta

Radu Jude

In December 1937, the election of an anti-Semitic nationalist as prime minister of Romania prompted a Jewish doctor from Bucharest to start keeping a diary. Together with photos from a studio in the southeast of the country dating from the same period, this journal is the main source for *The Dead Nation*. The everyday but intriguing pictures of random people show them looking self-confidently, combatively, morosely or cheerfully into the lens, usually in their Sunday best. Most are posed portraits of families, children, social clubs, farmers with prize cattle, groups of friends, and soldiers or their sweethearts at home. The photos contrast dramatically with the diary entries that we hear in voice-over, interspersed with excerpts from archive recordings of nationalist speeches, military songs and news reports. They tell the story that the photos don't reveal—one of rising anti-Semitism, violence, pogroms and deportations. Unconsciously and unavoidably, we make a connection between the photos and the parallel reality of the diary in this fascinating and moving film.



Mexico, 2017
DCP, color, 74 min

Director: Everardo González
Cinematography: María Secco
Editing: Paloma López Carrillo
Sound: Bernat Fortiana, Pablo Tamez
Music: Quincas Moreira
Production: Roberto Garza for Artegios, Inna Payán for Animal de Luz Films
Co-production: Bross al Cuadrado
World Sales: Films Boutique
Screening Copy: Films Boutique

Everardo González:
Santa Rita (2003), *La canción del pulque* (2003), *Jalisco es México* (2006), *Los ladrones viejos. Las leyendas del artegio* (2007), *The Open Sky* (2011), *Drought* (2011), *El Paso* (2016) a.o.

Awards: Mezcal Prize for Best Mexican Film & Mezcal Prize for Cinematography & Best Ibero-American Documentary
Guadalajara International Film Festival, Amnesty International Film Prize Berlin International Film Festival, Best Documentary Lima International Film Festival

Devil's Freedom

Everardo González

"What do you get when you kill someone?" a voice asks offscreen. "Power" is the reply from a Mexican gangster who committed his first murder at the age of 14, still in his school uniform. This heartrending documentary devotes as much attention to boys like him as it does to the victims of such crimes, which plague all levels of Mexican society. Everardo González shows how systematic violence holds everyone in Mexico in a death grip. All of his interviewees wear a plain, flesh-colored mask that allows us to recognize their emotions while granting them a certain degree of anonymity. This results in candid stories of kidnapping, murder, rape and other forms of violence. By presenting perpetrators and victims in the same way, González underlines the complex nature of Mexico's kidnapping epidemic: the chances of having a gun pointed at you are just as good as you pointing one at someone else.

Ex Libris – The New York Public Library

Frederick Wiseman

Now 87, Frederick Wiseman is continuing to build on his already rich and celebrated film oeuvre. Having previously made documentaries about the National Gallery in London and the University of California, Berkeley, in *Ex Libris – The New York Public Library*, he captures another renowned institution. He films inside the library in his customarily calm, observational style, without commentary or interviews. The New York Public Library has many faces, from its stately headquarters on Fifth Avenue to branches in several city districts, each with its own program and target groups. Libraries are about so much more than book lending, and The New York Public Library offers something for everyone through lectures, community work, workshops for children and training courses for job applicants. In this three-hour exploration of the institution, Wiseman shares all these activities and more, and reveals how policy is shaped along the way. To Wiseman, events featuring the likes of Patti Smith and Richard Dawkins are just as important as a meeting to discuss how to deal with homeless people.



United States, 2017
DCP, color, 197 min

Director: Frederick Wiseman
Cinematography: John Davey
Editing: Frederick Wiseman
Sound: Frederick Wiseman
Production: Frederick Wiseman for EX LIBRIS Film
Executive Production: Karen Konicek for Zipporah Films
World Sales: Doc & Film International
Screening Copy: Zipporah Films

Awards: FIPRESCI Prize Venice & Fair Play Cinema Award Venice Film Festival

Frederick Wiseman:
Titicut Follies (1967), *High School* (1968), *Hospital* (1969), *Basic Training* (1971), *Essene* (1972), *Primate* (1974), *Welfare* (1975), *Meat* (1976), *Manoeuvre* (1979), *Model* (1980), *Deaf* (1986), *Missile* (1987), *Central Park* (1989), *Near Death* (1989), *Aspen* (1991), *Zoo* (1993), *High School II* (1994), *Ballet* (1995), *Public Housing* (1997), *Belfast, Maine* (1999), *Domestic Violence* (2001), *Domestic Violence 2* (2002), *State Legislature* (2006), *La Danse—Le Ballet de l'Opéra de Paris* (2009), *Boxing Gym* (2010), *Crazy Horse* (2011), *At Berkeley* (2013), *National Gallery* (2014), *In Jackson Heights* (2015) a.o.



France, 2017
DCP, color, 100 min

Directors: Agnès Varda, JR
Cinematography: Roberto de Angelis, Romain le Bonniec, Claire Duguet, Nicolas Guicheteau, Valentin Vignet
Screenplay: Agnès Varda, JR
Editing: Agnès Varda, Maxime Pozzi Garcia
Music: Matthieu Chedid aka -M-
Production: Rosalie Varda for Ciné Tamaris
World Sales: Cohen Media Group
Distribution for the Netherlands: Screening Copy: Cinéart Nederland BV
Involved TV Channel: Canal +

Agnès Varda:
La pointe courte (1954), *O saisons, o châteaux* (1957), *Salut les Cubains* (1963), *Les Créatures* (1966), *Lion's Love* (1969), *Nausicaa* (1970), *Réponses de femmes* (1975), *Mur murs* (1980), *Ulysse* (1983), *Kung Fu Master* (*Don't Say It*) (1988), *Jacquot de Nantes* (1991), *Les cent et une nuits* (1995), *L'universe de Jacques Demy* (1995), *The World of Jacques Demy* (1995), *The Gleaners And I* (2000), *Cléo de 5 à 7: souvenirs et anecdotes* (2005), *Les dites cariatides bis* (2005), *Quelques veuves de Noirmoutier* (2006), *The Beaches of Agnès* (2008), a.o.

Faces Places

Visages villages

Agnès Varda, JR

A heartwarming and poignant road movie about the joint project of 88-year-old filmmaker Agnès Varda and 33-year-old photographer JR, who share a love for the visual and for unique stories. Traveling around France, they discover that behind each front door there's someone who has a tale to tell that can inspire, or bring to life a distant memory—about hard labor in the mines last century, or about domestic goats that used to keep their horns. The duo brings the stories and memories to life, placing huge prints of photos at a wide range of locations. They also share fragments of their own lives through archive material and the telling of their own stories, in this testament to transience and the power of the imagination. Especially now that her eyesight and memory are deteriorating, the subject of transience is more palpable to Varda than the far younger JR. The awareness of the inevitability of the end of things casts a melancholy veil over this beautiful journey.



Masters

Habaneros

Julien Temple

World Premiere

A brief history of the Cuban capital of Havana, backed by a vibrant soundtrack of son cubano, salsa, jazz, rumba, mambo and hip hop. Drawing on archive footage, animations, movie excerpts and interviews with Havana residents, eyewitnesses and experts, *Habaneros* runs through key moments in the city's modern history, from the abolition of slavery at the end of the 19th century to the Spanish-American War, and from the dictatorship of General Batista to the revolution of Fidel Castro. The film concludes by wondering what the future holds. Many Havana locals are encouraged by President Obama's relaxation of sanctions, but much uncertainty remains. Will the historic city center soon be crammed with McDonald's and Trump Towers? Will Havana still be Havana? As one person puts it, "if there is too much money, Havana can disappear. It could become gentrified or turned into a Cancun on the shores of the Caribbean."

United Kingdom, 2017
DCP, color/black and white, 126 min

Director: Julien Temple
Cinematography: Steve Organ
Editing: Caroline Richards
Sound Design: Ben Young
Production: Andrew J. Curtis, Richard Conway for Essential Nitrate Havana Ltd
Executive Production: Jeremy Thomas, Alan Yentob
World Sales: HanWay Films
Screening Copy: HanWay Films
Involved TV Channel: BBC

Julien Temple:
Absolute Beginners (1986), Running Out of Luck (1987), Earth Girls are Easy (1988), The Filth and the Fury (fiction, 2000), Pandemonium (2000), Glastonbury (2006), Oil City Confidential (2009), London: The Modern Babylon (2012), Rio 50 Degrees (2014), The Ecstasy of Wilco Johnson (2015), a.o.



Germany, 2017
DCP, color, 140 min

Director: Ai Weiwei
Cinematography: Ai Weiwei, Murat Bay, Christopher Doyle, a.o.
Editing: Niels Pagh Andersen
Production: Ai Weiwei, Chin-chin Yap, Heino Deckert
Executive Production: Diane Weyermann & Jeff Skoll for Participant Media, Andrew Cohen for Andrew Cohen Films
World Sales: Lionsgate Entertainment
Distribution for the Netherlands/
Screening Copy: Independent Films

Ai Weiwei:
Chang'an Boulevard (2004), Beijing 2003 (2004), Beijing: The Second Ring (2005), Beijing: The Third Ring (2005), Fairytale (2008), Disturbing the Peace (2009), One Recluse (2010), SanHua (2011), Hua Hao Yue Yuan (2012), Little Girl's Cheek (2012), So Sorry (2012), Ordos 100 (2012), The Mala Desert (2012), My 2011 (2012), Stay Home (2013), Ping'an Yueqing (2013), Ai Weiwei's Appeal ¥15,220,910.50 (2014)

Human Flow

Ai Weiwei

To depict his view of the global refugee crisis, Ai Weiwei used 25 camera teams in 20 countries. The results involve many surreal scenes: tent camps erected between railways with passing Greek trains continually sounding their horns; aerial shots of perfectly symmetrical rows of tents with tiny dots in between that move around like ants; groups of white-clad Africans in Italy who seem to have escaped an art project instead of a war zone. The Chinese artist not only visualizes the scale of this difficult problem and the endless streams of people that it involves, but also the tragedies of individual refugees. Weiwei literally forces us to look hard and deep into these people's eyes and go beyond all those anonymous headlines that we've slowly grown immune to. Powerful aesthetic shots that seem to be taken from a nature film alternate with smartphone images that zero in on the horror. The message is clear: these are not numbers or statistics, these are people forgotten by those capable of making a difference.

In Praise of Nothing

Boris Mitic

“Nothing” might not have a very promising name, but it’s nonetheless an enterprising character. Tired of being misunderstood, it runs away from home and travels across eight mountain ranges and eight seas to come and visit us—commenting on all it sees, contemplating life and death, politics, the relationship between men and women, and the meaning of life, all in simple verse. It’s the world according to Nothing, an all-encompassing vision. The gravelly voice of Iggy Pop drives along this critical monologue. Sometimes lingering, sometimes restless, the rhythm of his narration has its visual counterpart in a series of documentary images of nothing filmed all over the world by 62 cinematographers. The footage complements or contrasts with the text, or leaves us guessing at a possible connection. The result is a feel-good documentary about Nothing, in which platitudes, deep insights, poetic observations and small mysteries blend to form a compelling whole.



Serbia, Croatia, France, 2017
DCP, color, 78 min

Director: Boris Mitic
Cinematography: various cinematographers
Screenplay: Boris Mitic
Editing: Boris Mitic
Sound Design: Ivan Uzelac, Bruno Tarrière
Narration: Boris Mitic
Narrator: Iggy Pop
Production: Boris Mitic for Dribbling Pictures
Co-production: Anti-Absurd, La Bete
Screening Copy: Dribbling Pictures
Involved TV Channels: ARTE France, RTS, SVT, YLE, KRO-NCRV

Boris Mitic:
[Pretty Dyana](#) (2003)
[Unmik Titanik](#) (2004)
[Goodbye, How Are You?](#) (2009)



Brazil, 2017
DCP, color/black and white, 127 min

Director: João Moreira Salles
Screenplay: João Moreira Salles
Editing: Eduardo Escorel, Laís Lifschitz
Sound Design: Denilson Campos
Music: Rodrigo Leão
Narration: João Moreira Salles
Production: Maria Carlota Bruno for Videofilmes
World Sales: Videofilmes
Screening Copy: Videofilmes

João Moreira Salles:
[Blues](#) (1990)
[Notícias de uma guerra particular](#) (1999)
[Nelson Freire](#) (2003)
[Entreatos](#) (2004)
[Santiago](#) (2006)

Awards: Best Soundtrack Cinéma du Réel, Library Award Cinéma du Réel, SCAM Award for Best Documentary Cinéma du Réel, Special Jury Prize Best Documentary Yamagata International Documentary Film Festival



Masters

Intent to Destroy: Death, Denial & Depiction

Joe Berlinger

“Who today speaks of the annihilation of the Armenians?” Adolf Hitler is purported to have said this on the eve of the Holocaust. Is it really possible to get away with the unthinkable? The Armenian genocide during the Young Turks regime is still not an automatic part of the history curriculum in most countries today. And yet the memories of this mass murder are still vivid for the descendants of the estimated 1.5 million Armenians killed between 1915 and 1916. Using Terry George’s 2016 historical romance *The Promise* as a leitmotif throughout his documentary, Oscar-nominated director Joe Berlinger takes a deeper look into these historical events. This includes on-set filming and interviews with the cast and crew of *The Promise*, as well as interviews with professors, journalists and filmmakers and archive footage of victims’ descendants, all of which Berlinger uses to sketch out an impression of the genocide in three chapters. *Intent to Destroy* covers the build-up, the shocking murders themselves and then their denial. Historians with diametrically opposing views are also given an opportunity to speak. What really happened? And who would be interested in rewriting this history?

United States, 2017
DCP, color, 115 min

Director: Joe Berlinger
Cinematography: Robert Richman
Editing: Cy Christiansen
Music: Serj Tankian
Production: Joe Berlinger for Third Eye Motion Picture Co., Eric Esraillan for Survival Pictures, Dave O’Connor for RadicalMedia
Executive Production: Anthony Mandekic, Patricia L. Glaser, Dan Taylor, Sheri Sani, Jon Kamen, Dave O’Connor, Justin Wilkes
World Sales/Screening Copy:
Third Eye Motion Picture Co.

Joe Berlinger:
Outrageous Taxi Stories (1989), *Crude* (2009), *Under African Skies* (2012), *Whitney: United States v James J. Bulger* (2014), *Ubah!* (2015), *Tony Robbins: I Am Not Your Guru* (2016)
Joe Berlinger & Bruce Sinofsky:
Brother’s Keeper (1992), *Paradise Lost: The Child Murders at Robin Hood Hills* (1996), *Paradise Lost 2: Revelations* (2000), *Metallica: Some Kind of Monster* (2004), *Paradise Lost 3: Purgatory* (2011)
www.joeberlingerfilms.com

Awards: Masters Award International Film Festival Yerevan, a.o.



United States, 2017
DCP, color, 90 min

Director: Brett Morgen
Cinematography: Hugo van Lawick, Ellen Kuras
Editing: Joe Beshenkovsky, Brett Morgen, Will Zndaric
Music: Philip Glass
Production: Bryan Burk, James Smith for Public Road Productions
Executive Production: Tim Pastore & Jeff Hasler for National Geographic Documentary Films
World Sales: Cinetic Media
Screening Copy/ Involved TV Channel:
National Geographic Documentary Films

Brett Morgen:
Ollie’s Army (1996)
Chicago 10 (2007)
Crossfire Hurricane (2012)
Cobain: Montage of Heck (2015)
Brett Morgen & Nanette Burnstein:
On The Ropes (1999)
The Kid Stays in the Picture (2002)
www.brettmorgen.com

Jane

Brett Morgen

More than 100 hours of footage, presumed lost but rediscovered in 2014, documents the work of Jane Goodall in Tanzania, where in 1960 she became the first person to study the life of chimpanzees in the wild. At the time, naturalists had no idea that these animals could be dangerous, says the celebrated primatologist, who’s now 83. She certainly believed that she would come to no harm, because she was where she belonged. With director Brett Morgen, she looks back at her life and groundbreaking work. It’s chiefly the young Jane we see, through the lens of Hugo van Lawick, a famous filmmaker for *National Geographic*. He was commissioned to document her research, but the two fell in love. This shows through in the way he films her, for example as she washes her hair in the river. Through his material and Jane’s memories, some of the chimpanzees also become real personalities. They end up playing a decisive role in Jane’s life. The elaborate score is by Philip Glass.

A Murder in Mansfield

Barbara Kopple

International Premiere

Now 38, Collier Boyle returns to his home town of Mansfield, Ohio, where as a 12-year-old boy, he was a prosecution witness in the trial of his father John. The elder Boyle was charged with the murder of Collier's mother Noreen on New Year's Eve 1989. After the trial, John was found guilty and Collier lost touch with every member of his family except his manipulative, narcissistic father, who still exerts power over him. To come to terms with his past, Collier revisits the places and people that were significant at the time: his childhood home, his high school, the court, the head of the investigation, his adoptive parents and his mother's best friend, culminating in a confrontation with his father in prison. Collier's memories come to life in the video reports of the trial in 1990, family photos, the heartrending letters he wrote to his father as a teenager, and shots from a drone flying above the snow-covered city. *A Murder in Mansfield* is a sensitive portrait of a brave man struggling to free himself from the burden of the past, revealing the far-reaching effects of a violent crime.



United States, 2017
DCP, color, 84 min

Director: Barbara Kopple
Cinematography: Gary Griffin, Tony Hardmon
Editing: Rob Kuhns
Sound: Jonathan Jackson
Production: David Cassidy, Ray Nowosielski, Barbara Kopple, Maureen Dougherty, John Morrissey for Cabin Creek Films
Executive Production: Barbara Kopple, David Cassidy, Collier Landry, Diana Sperrazza
Screening Copy: Cabin Creek Films

Barbara Kopple:
Harlan County U.S.A. (1976), *Keeping on* (1983), *American Dream* (1990), *Fallen Champ: The Untold Story of Mike Tyson* (1993), *Woodstock '94* (1998), *A Conversation with Gregory Peck* (1999), *My Generation* (2000), *Bearing Witness* (2005), *Havoc* (fiction, 2005), *Shut Up and Sing* (2006), *High School Musical: The Music in You* (2007), *The DC Sniper's Wife* (2008), *Woodstock: Now and Then* (2009), *The House of Steinbrenner* (2010), *Gun Fight* (2011), *A Force of Nature* (2011), *Running from Crazy* (2013), *Hot Type: 150 Years of the Nation* (2015), *Miss Sharon Jones!* (2015), *Shelter* (2015), *This is Everything: Gigi Gorgeous* (2017) a.o.



United States, 2017
DCP, color, 95 min

Directors: Heidi Ewing, Rachel Grady
Cinematography: Jenni Morello, Alex Takats
Editing: JD Marlow, Enat Sidi
Music: T. Griffin
Production: Heidi Ewing for Loki Films, Rachel Grady for Loki Films
World Sales: Netflix
Screening Copy: Netflix

Rachel Grady & Heidi Ewing:
The Boys of Baraka (2005), *Jesus Camp* (2006), *12th & Delaware* (2010), *Detropia* (2012), *Norman Lear: Just Another Version of You* (2016)
Heidi Ewing:
Dissident: Oswaldo Payá and the Varela Project (2003)
Rachel Grady & Heidi Ewing & others:
Freakonomics: The Movie (2010)

One of Us

Heidi Ewing, Rachel Grady

The opening shot sums up the story: Hasidic Jews, dressed in their best—the men with their distinctive hats and sidelocks, the women with white scarves and wigs, all dressed identically, as if we're still in the 19th century—stand on the banks of the East River looking across at the enticing Manhattan skyline. But the gulf between this extremely isolated religious community and the secular world on the other side is far wider than the river can symbolize. We follow the story of three protagonists over several years as they struggle to leave the Hasidim and build a life in the secular world. They pay a high price to make the transition, plagued by threats, rejection, addiction and loneliness. 'The Hasidic community is designed so you cannot leave.' The makers of *Jesus Camp* (2006) previously exposed indoctrination by evangelical Christians. The Hasidim come off even worse.

The Rebel Surgeon

Erik Gandini



Sweden, 2017
DCP, color, 52 min

Director: Erik Gandini
Cinematography: Carl Nilsson
Editing: Stefan Sundlöf, Johan Söderberg
Production: Juan Pablo Libossart
 for Fasad, Erik Gandini
World Sales: SVT Sales
Screening Copy: Swedish Film Institute

Erik Gandini:
Raja Sarajevo (1994)
Amerasians (1999)
Sacrificio – Who Betrayed Che Guevara? (2001)
Surplus – Terrorized into Being Consumers (2003)
Gitmo (2006)
Videocracy (2009)
The Swedish Theory of Love (2015)
Cosmopolitanism (2016)

Awards: Audience Award
 Krakow Film Festival

After 30 years of working in Sweden, orthopedic surgeon Erik Erichsen has had enough of all the regulations, the waiting lists and the red tape that make his work almost impossible. Erichsen and his wife Sennait, a nurse, pack their bags and fly off to a region of Ethiopia where doctors are scarce. He is soon examining hundreds of patients a day, and his hospital waiting room is always packed. Tumors, gangrenous feet and stillborn babies are all part of a day's work for Erichsen. In his consultation room, there's never enough time for a nuanced conversation with patients—it's more likely to be something like, "That foot's got to come off, otherwise you will die." In the operating room, he's upbeat as he explains to his team how they are going to supplement their meager supplies of medical equipment with bicycle spokes, cable ties, hairpins and a cheap hand drill, all of which are very useful for medical procedures. But why exactly did this Swedish surgeon—who previously appeared in Erik Gandini's film *The Swedish Theory of Love* (2015)—come to this particular place? And how does he ensure that here in his own domain, with no external monitoring, he doesn't turn into an autocrat?



United States, Germany, 2016
DCP, color, 92 min

Director: Laura Poitras
Cinematography: Kirsten Johnson, Katy Scoggin, Laura Poitras
Screenplay: Laura Poitras
Editing: Melody London, Erin Casper, Laura Poitras
Music: Jeremy Flower
Production: Yoni Golijov, Brenda Coughlin, Laura Poitras
Screening Copy: Praxis Films

Laura Poitras:
Exact Fantasy (1997)
Flag Wars (2003)
My Country, My Country (2006)
The Oath (2010)
Citizenfour (2014)

Risk

Laura Poitras

"This is not the film I thought I was making. I thought I could ignore the contradictions; I thought they were not part of the story. I was so wrong. They're becoming the story." We are half an hour into the film when director Laura Poitras (*Citizenfour*) speaks these words as she reflects on her own project. From this point on, her portrait of WikiLeaks founder Julian Assange transforms into something far more personal and far broader: an analysis of the strengths and weaknesses of a network that operates underground to impose transparency. So where are the safeguards in this organization that demands total loyalty from those who support its cause? From 2011 to 2013, Poitras had completely free access to Assange, who is utterly unguarded in his display of charisma and egomania. But when she helps Edward Snowden with the publication of confidential NSA information—without consulting Assange—she's no longer welcome in the Ecuadorian embassy in London, where he resides. In the years that follow, the growing influence of WikiLeaks takes on an increasingly dubious character.

A Skin So Soft

Ta peau si lisse

Denis Côté

Jean-François, Alexis, Cédric, Ronald, Benoit and Maxim are bodybuilders who will do all it takes to keep their bodies in exceptional form. Without commentary, this exclusively observational mosaic portrait shows the bodybuilders in calm, carefully selected scenes. The focus isn't limited to the tough daily training regime, the posing, the attention paid to appearance, the oiling of muscles and the weighing of the special diet. The competition or wrestling show they are preparing for appears only briefly, leaving more time for showing the solidarity behind the scenes and everyday activities at home. Sometimes we even see them quietly sleeping or catch them in an unexpectedly emotional moment. Curiosity about their bizarre physique makes way for a close-up of a face in an apparently unsuspecting moment. When they are with their families or girlfriends, or coaching their fellow bodybuilders, these gentle giants reveal individual personalities that are less macho than one might suspect.



Canada, Switzerland, France, 2017
DCP, color, 94 min

Director: Denis Côté

Cinematography: François Messier-Rheault

Editing: Nicolas Roy

Sound: Fernand-Philippe Morin-Vargas, Frédéric Cloutier, Clovis Gouaillier

Production: Jeanne-Marie Poulain for 93386233/Art & essai, Joelle Bertossa for Close Up Films, Dounia Sichov

World Sales: Films Boutique

Screening Copy: Films Boutique

Denis Côté:
Drifting States (fiction, 2005), *Our Private Lives* (fiction, 2007), *All that She Wants* (fiction, 2008), *Carcasses* (2009), *The Enemy Lines* (fiction, 2010), *Curling* (fiction, 2010), *Bestiaire* (2012), *Vic+Flo Saw a Bear* (fiction, 2013), *Joy of Man's Desiring* (2014), *Excursions* (fiction, 2015), *May We Sleep Soundly* (fiction, 2015), *Boris without Beatrice* (fiction, 2016)



United States, 2017
DCP, color, 91 min

Director: Barbara Kopple

Cinematography: Gary Griffin

Editing: Anne Fratto, Michael Culyba, Hemal Trivedi

Sound: Daniel Brooks, Giovanni DiSimone

Music: Max Avery Lichtenstein, Paul Damian Hogan

Production: Barbara Kopple for Cabin Creek Films, David Cassidy for Cabin Creek Films

Executive Production: Adam Wescott, Scott Fisher, Ian Sander, Kim Moses

Screening Copy: Cabin Creek Films

Barbara Kopple:
Harlan County U.S.A. (1976), *Keeping on* (1983), *American Dream* (1990), *Fallen Champ: The Untold Story of Mike Tyson* (1993), *Woodstock '94* (1998), *A Conversation with Gregory Peck* (1999), *My Generation* (2000), *Bearing Witness* (2005), *Havoc* (fiction, 2005), *Shut Up and Sing* (2006), *The DC Sniper's Wife* (2008), *Woodstock: Now and Then* (2009), *The House of Steinbrenner* (2010), *Gun Fight* (2011), *A Force of Nature* (2011), *Running from Crazy* (2013), *Hot Type: 150 Years of the Nation* (2015), *Miss Sharon Jones!* (2015), *Shelter* (2015), *Murder in Mansfield* (2017) a.o.



Masters

Untitled

Michael Glawogger, Monika Willi

"I just want to travel around the world for a year, filming everything that comes my way," says Austrian filmmaker Michael Glawogger at the beginning of *Untitled*. The kaleidoscopic result takes us from the Balkans to Italy, northwest Africa and the coast of Liberia, where Glawogger died of malaria. The film was completed by his usual editor Monika Willi, using images and texts he recorded and wrote during the trip. As viewers, this film gives us a sensation of being in an open train car while Glawogger's world passes by. A voice-over, provided by Irish actress Fiona Shaw, tells the fictional story of a man on the run, looking for a place in which to disappear. Glawogger shares pointed observations of the resilience of our linguistic skills, the urge to survive seen in chickens and how to say goodbye. The variety of locations, impressions and stories draw us in, but are also alienating. *Untitled* is a film without a theme: like its maker, we set off on a journey to an unknown destination. A sublime swan song.

Germany, Austria, 2017
DCP, color, 108 min

Directors: Michael Glawogger, Monika Willi
Cinematography: Attila Boa
Editing: Monika Willi
Sound: Manuel Siebert
Sound Design: Matz Müller, Erik Mischijew
Music: Wolfgang Mitterer
Production: Peter Wirthensohn for Lotus Film GmbH, Tommy Pridnig
Co-production: Razor Films
World Sales: Autlook Filmsales
Screening Copy: Autlook Filmsales

Michael Glawogger:
Die Ameisenstrasse (fiction, 1995),
Movies in the Mind (1996), *Megacities* (1998), *France, Here We Come!* (1999),
State of the Nation (2002), *Slugs* (fiction, 2004), *Workingman's Death* (2005), *Slumming* (fiction, 2006), *Kill Daddy Good Night* (fiction, 2009),
Contact High (fiction, 2009), *Whore's Glory* (2011), a.o.
Monika Willi:
 directing debut

Awards: German Camera Award, Best Documentary Award Fünf Seen Film Festival, Best Documentary Beldocs



France, Switzerland, 2017
DCP, color, 100 min

Director: Barbet Schroeder
Cinematography: Victoria Clay
Editing: Nelly Quettier
Sound: Florian Eidenbenz, Georges Prat
Music: Jorge Arrigada
Narration: Barbet Schroeder
Production: Margaret Menegoz, Lionel Baier for Bande a part Films
World Sales: Les Films du Losange
Screening Copy: Les Films du Losange

Barbet Schroeder:
More (fiction, 1969), *The Valley* (fiction, 1972), *General Idi Amin Dada* (1974),
Maitresse (fiction, 1975), *Koko, A Talking Gorilla* (1977), *Tricheurs* (fiction, 1984),
The Charles Bukowski Tapes (1987),
Barfly (fiction, 1987), *Reversal Of Fortune* (fiction, 1990), *Single White Female* (fiction, 1992), *Kiss of Death* (fiction, 1995), *Before and After* (fiction, 1996), *Desperate Measures* (fiction, 1998), *Our Lady of the Assassins* (fiction, 2000), *Murder by Numbers* (fiction, 2002), *Terror's Advocate* (2007),
Inju (fiction, 2008), *Amnesia* (fiction, 2015), a.o.

The Venerable W.

Barbet Schroeder

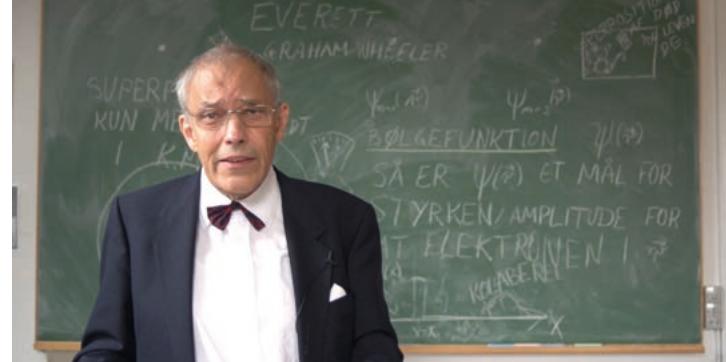
Buddhism is based on non-violence and unconditional love, yet it too has its hate preachers. Ashin Wirathu, a highly respected monk from Myanmar, has been spreading his anti-Islam message for years. In speeches, on DVDs and on social media, he maintains that Muslims—just four percent of the population—are threatening to take over the country. He describes them as animals and calls for them to be socially, economically and politically excluded. His extremist statements have provoked deadly rioting and are seen by many as incitement to genocide. Meanwhile, the military junta looks on passively, only too happy to have a classic scapegoat. *The Venerable W.* is the final part of Barbet Schroeder's *Trilogy of Evil*, which has previously featured the Ugandan dictator Idi Amin and "terror's advocate" Jacques Vergès. As in the first two films, the director relies on talking heads: in addition to the self-satisfied and blatantly power-hungry Wirathu, we also hear from other monks and international journalists. Archive footage provides historical background, while mobile phone videos and other citizen journalism from YouTube starkly reveal the vicious effect of Wirathu's toxic rhetoric.

... When You Look Away

Når du kigger væk

Phie Ambo

A remark by her young daughter, who sometimes wakes up in the morning unsure whether she's a person or an animal, inspires Phie Ambo to pose a metaphysical question about the nature of consciousness. Is it attached to the body or does it transcend the physical world? Ambo decides to explore this question and first approaches the popular physicist Holger Bech Nielsen, one of the fathers of string theory. She decides to allow herself to be led by association: each of the people with whom she speaks brings her into contact with the next. We hear from an artist, a clairvoyant and a zen teacher, as well as an amateur researcher who has used intuitive methods to find a solution to a practical problem. Water, a recurring element in the images interwoven with the interviews, appears to be the key to the mystery. A study in the laboratory is the ultimate test—not for the tenability of this notion, but for the usefulness of the empirical method.



Denmark, 2017
DCP, color, 80 min

Director: Phie Ambo

Cinematography: Maggie Olkuska

Screenplay: Phie Ambo

Editing: Theis Schmidt, Anna Heide, Jeppe Hansen

Sound Design: Rasmus Winther Jensen, Jacques Pedersen

Music: Johan Carøe

Production: Malene Flindt Pedersen for Hansen & Pedersen, Phie Ambo for Viola-Lucia Film

World Sales: CAT&Docs

Screening Copy: Danish Film Institute

Phie Ambo:
Growing Up in a Day (2002), The Diver Inside Me (2003), Gambler (2006), Mit Danmark film nr. 7 (2006), Mechanical Love (2007), Fever (2010), The Home Front (2010), The Bailiff (2012), Free the Mind (2012), Good Things Await (2014), Songs from the Soil (2015)
Phie Ambo & Sami Saif:
Family (2001)

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Czech Republic, Slovakia, UK, 2017
DCP, color, 107 min

Director: Vít Klusák

Cinematography: Adam Kruliš

Editing: Janka Vlčková

Sound: Richard Müller, Michal Gábor

Music: Vladimír Godár

Production: Filip Remunda & Vít Klusák for Hypermarket Film, Martina Štrunc

Executive Production: Kristýna

Chalupová for Hypermarket Film

Screening Copy: Hypermarket Film

Involved TV Channel: Czech Television

Vít Klusák:
Origin of the World (1999), Digestive (2000), Jazz War (2001), Vinegar (2001), Vlast a Burian (2002), Tabloid Workers (2014), Matrix AB (2015)
Vít Klusák & Filip Remunda:
Czech Dream (2004), Czech Peace (2010), The Life and Death in Tanvald (2013), Tied by the Will of the People (2013), Good Driver Smetana (2013)

A Year of Hope

Mikala Krogh

World Premiere



Denmark, The Netherlands, 2017
DCP, color, 83 min

Director: Mikala Krogh
Cinematography: Morgan Knibbe
Editing: Cathrine Ambus
Sound Design: Taco Drijfhout
Music: Kristian Eidness Selin
 Andersen, Anders Trentemøller
Production: Sigrid Jonsson Dyekjær for
 Danish Documentary Production
Co-production: Submarine Film
World Sales: CAT&Docs
Screening Copy: Danish
 Documentary Production
Involved TV Channels: DR,
 VPRO, VGT, Yes Docu

Mikala Krogh:
 Epilogue (1992), Ungdomsgarantien (1996), Vi fik livet tilbage (1999), Fish out of Water (2000), MK (2001), Detour to Freedom (2001), My Grandfather's Murderer (2004), Beth's Diary (2006), Everything Is Relative (2008), Cairo Garbage (2009), Siblings for Better or Worse – Me and My Twin (2011), A Normal Life (2012), The Newsroom - Off the Record (2014)

You won't want to watch this story about life on the streets of Manila, but you should. It's shocking to hear young Tracy and Joshua talk about being drugged and sexually abused, about how they have to steal their clothes from clotheslines. Alternatively, we also see them surrounded by love, food and nurturing during their year with the Stairway Foundation in the rural Philippines. While there, they learn that their genitals are theirs and theirs alone. Meanwhile, we see police cadets being taught in the same open way about penises and vaginas. These future officers are obviously more uncomfortable about these discussions than the street children they will someday work to protect. As the children's conversations are cut with grainy shots of the streets of Manila, the contrast is obvious between the dark city and the sunny coast where children can be children again. But life on the street is always lurking in the background.

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BEST OF FESTS

regular programs

In Best of Fests, the festival is presenting 44 documentaries that have made an impact on the international festival circuit this year. Highlights include *69 Minutes of 86 Days* (winner of the Emerging International Filmmaker Award at Hot Docs), *The Family* (winner of the Critic's Week Award at Locarno International Film Festival), *Whose Streets* (winner of the Best Documentary Award at the Gotham Independent Film Awards) and *The Work* (winner of the Grand Jury Award at SXSW).

Several films are also part of other selections. *City of the Sun*, *House in the Fields*, *Soldier and Taste of Cement* are part of *Camera in Focus* (see page 221), while *Ghost Hunting* is part of the special focus program *Shifting Perspectives: The Arab World* (see page 227).

69 Minutes of 86 Days

Egil Håskjold Larsen

What a three-year-old refugee named Lean experienced in the weeks or even months that preceded her journey, she only shares towards the end of *69 Minutes of 86 Days*. But now, she and her parents are on their way to Sweden—that's where she will see her grandfather again. The film not only follows her perspective, highlighting the laughter and wonder on her face, but it also observes the faces of the adults. They are tired and unsure of what's ahead, yet they persevere with the hope of offering their children a better life. Lean may not end up remembering the events of this film: the months of being part of a large group heading towards the promised land; the trips by boat, car and bus; the time spent waiting for food, a place to sleep, transport or clarity. In his first feature-length film, Egil Håskjold Larsen observes without comment or questioning the 86-day voyage that Lean mostly experiences as an adventure. She seems oblivious to the sadness and pain of the adults around her. But is she really?



Norway, 2017
DCP, color, 71 min

Director: Egil Håskjold Larsen
Cinematography: Egil Håskjold Larsen
Editing: Egil Håskjold Larsen,
 Victor Kossakovsky
Sound Design: Alexander Dudarev
Music: Bugge Wesseltoft, Audun Sandvik
Production: Tone Grottjord for Sant & Usant
World Sales: Taskovski Films
Screening Copy: Taskovski Films

Egil Håskjold Larsen:
Ad Astra (2016)

Awards: Emerging International
 Filmmaker Award Hot Docs
 International Film Festival

Another News Story

Orban Wallace

It's the end of 2015, and the world is witnessing one of the worst refugee crises of the past decade. We follow a large group of refugees accompanied by a caravan of international journalists as they travel across Europe. The refugees are searching for a safe place to live, while the reporters are after a good story. Along the way, we get to know a few central figures from each group. They include a Syrian woman who left her children behind and is now trying to reach Germany, where she hopes to start a new life. There's also journalist Bruno and cameraman Johnny, who view the chaos with a blend of concern and cynicism. Their priority is to distill what they see and hear into a compelling news story. Orban Wallace's latest film raises questions about the world behind the news. How does a story become world news, and what happens after the cameras and microphones are switched off?



United Kingdom, 2017
DCP, color, 84 min

Director: Orban Wallace
Cinematography: Josh Allott, Orban Wallace
Editing: Dominic Stabb, Dominic Stabb
Sound: Leo Smith
Sound Design: Peter Baldock
Music: Ash Koosha, Noemie Ducimenteri
Production: Verity Wislocki for Wislocki
 Films, Orban Wallace for Gallivant Film
Screening Copy: Wislocki Films

Orban Wallace:
Copenhagen, the Musical (2001)
Aeron (fiction, 2012)
Misty (2016)

Ask the Sexpert

Vaishali Sinha

One of the best-read features in the *Mumbai Mirror* is “Ask the Sexpert,” a daily column about sex by the broad-minded 93-year-old sexologist Dr. Mahinder Watsa. He answers readers’ questions in plain language, with a generous dose of humor. As we learn from this affectionate portrait, it’s highly unusual to discuss sex or desires openly in India, even though it’s the country that gave us the *Kama Sutra*. In a third of all Indian states, there’s no sexual education in schools. We also hear from one of the driving forces behind this ban, a moralistic woman who’s offended by sex organs even when they’re in anatomical illustrations. But the focus is on Watsa, who has been writing his columns on sexuality for decades. People trust him for his generally nonjudgmental tone, and he receives a deluge of questions, both live and by email. Through his eyes, we get an intimate impression of the problems people are wrestling with in this changing society.



United States, 2017
DCP, color, 83 min

Director: Vaishali Sinha
Cinematography: Anup Singh
Editing: Myles Kane, Ashish Ravinran
Sound Design: Neil Benezra
Production: Vaishali Sinha for Coast to Coast Films
World Sales: Ro*co Films International
Screening Copy: Coast to Coast Films
Involved TV Channels: ITVS

Vaishali Sinha & Rebecca Haimowitz:
Made in India (2010)

Awards: Best Documentary Feature
New Orleans Film Festival



Switzerland, France, 2017
DCP, color, 80 min

Director: Maryam Goormaghtigh
Cinematography: Maryam Goormaghtigh
Screenplay: Maryam Goormaghtigh
Editing: Gwéola Héaulme
Sound Design: Olivier Touche, Dominique Gaborieau
Production: Andrea Queralt for 4A Productions, Luc Peter for Intermezzo Films
Co-production: Sunny Independent Pictures, Salvajes Productions
World Sales/Screening Copy: Upside Television
Involved TV Channels: RTS

Maryam Goormaghtigh:
directing debut

Awards: Emerging Swiss Talent Zurich Film Festival

Before Summer Ends

Avant la fin de l’été

Maryam Goormaghtigh

After studying for five years in France, Arash still doesn’t feel at home and decides to return to his native Iran. His friends Hossein and Ashkan don’t want him to go, so they organize a camping trip—both to show him the beauty of France and perhaps as a way of saying goodbye. They reflect on life far away from their birthplace, they laze in the sun and get drunk. We learn that Hossein and Ashkan also miss their home country, but they cannot return, in part due to Iran’s mandatory military service; Hossein has also recently gotten married. In whatever case, they must make choices. In this meandering and melancholic road movie, the last days of summer also reflect the end of the freedom to put off making decisions. It’s a film about friendship, but also about the tragic fate of people forced to leave their country, and who never really feel grounded anywhere else.

Boom for Real: The Late Teenage Years of Jean-Michel Basquiat

Sara Driver

Using unique archive footage, interviews with insiders and an exceptional soundtrack that tells a story all its own, *Boom for Real* outlines how the effervescent scene in 1970s and 1980s New York contributed to the formation of young, enigmatic artist Jean-Michel Basquiat. The insiders include big names such as filmmaker Jim Jarmusch, rapper Fab 5 Freddy and graffiti artist Lee Quiñones. They relate how Basquiat built a bridge between the era of Andy Warhol and art forms such as graffiti, hip hop, rap, breakdance and punk rock that were emerging in run-down, drug-infested New York—in particular in the artistic enclave around SoHo. During this period, Basquiat roamed the city like a homeless teenager and was evicted from buildings repeatedly, but he demonstrated an unerring ability to capture the spirit of the times. As one participant in the film aptly puts it, “Basquiat understood the nature of public space.” This rich collage of image, text and music reveals how the young, energetic Basquiat absorbed everything around him and endowed that public space with his very unique signature.



United States, 2017
DCP, color/black and white, 78 min

Director: Sara Driver
Cinematography: Adam Benn
Editing: Adam Kurnitz
Sound: Dennis Rainaldi
Sound Design: Anthony Roman
Production: Sara Driver for Hells Kitten Productions, Costas Kefalas for Faliro House Productions, Jean Philippe Labadie for Le Pacte, Paulo Branco for Leopardo Filmes, Celine Danhier for Bunny Lake Films
World Sales: The Match Factory
Screening Copy: The Match Factory

Sara Driver:
You Are Not I (1981)
Sleepwalk (1986)
When Pigs Fly (1993)

City of the Sun

Rati Oneli

The Georgian city of Chiatura was once a thriving manganese mining town. Now it's a dismal place, the bleakness of its empty streets and crumbling factory buildings only deepened by a dense layer of gray clouds. Rati Oneli surely intended the title of his film *City of the Sun* to be ironic. His camera roams this post-apocalyptic ghost town, capturing arresting shots of the mountainous landscape and industrial wasteland, and stopping off with the handful of people who, despite everything, live a life like any other in this cheerless place. They have jobs to go to, they have hobbies and they have ambitions. We meet a miner who spends his evenings on the theater stage, two skinny girls training for the Olympics, and a music teacher earning extra cash selling metal he hacks from half-demolished buildings. With calmness and integrity, Oneli shares his observations of a depleted society forgotten by the outside world.



Georgia, United States, Qatar, The Netherlands, 2017, DCP, color, 100 min

Director: Rati Oneli
Cinematography: Arseni Khachaturan
Editing: Ramiro Suarez
Sound: Sofia Matrosova, Alexey Kobzar
Sound Design: Andrey Dergachev
Music: Jean-Philippe Rameau, Johnny Jewel, Chromatics Jewel
Production: Dea Kulumbegashvili & Rati Oneli for OFA
Co-production: Starksales
World Sales: Syndicado Film Sales
Screening Copy: Syndicado Film Sales

Rati Oneli:
Theo (2011)
Leitmotif (2012)

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Awards: Best Feature-Length Documentary Madrid International Documentary Film Festival, Art Doc Award Sheffield International Documentary Festival, Award of the Federal Foreign Office Wiesbaden goEast, Heart of Sarajevo for Best Documentary, Special Mention Batumi International Art-House Film Festival



Bolivia, Australia, France, United States, 2017, DCP, color, 76 min

Director: Violeta Ayala

Cinematography: The Inmates of San Sebastian Prison, Daniel Fallshaw

Editing: Deborah Dickson, Daniel Fallshaw, Lizi Gelber, Pauline Dairou

Sound Design: Jean-Guy Veran, Thomas Robert

Music: Simon Walbrook

Production: Daniel Fallshaw for UNF, Redelia Shaw for United Notions Film, Violeta Ayala for Pinches Gringos

World Sales/Screening Copy: UNF Pty Ltd

Involved TV Channel: Latino Public Broadcasting

Violeta Ayala:

Stolen (2009)

The Bolivian Case (2015)

The Fight (2017)

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fund



Sweden, Germany, Finland, 2017
DCP, color, 80 min

Director: Joakim Demmer

Cinematography: Joakim Demmer, Ute Freund, Zeb Davidsson, Mark Barrs, Peter Bolte

Editing: Stefan Sundlöf, Frank Brummundt

Sound Design: Janne Laine

Music: Matthias Trippner

Production: Margarete Jangård for WG Film

Executive Production: Fredrik Gertten for WG Film

World Sales: Deckert Distribution GmbH

Screening Copy: WG Film AB

Involved TV Channels: SVT, YLE, RBB, IKON

Joakim Demmer:

Anna Lindh and her Murderer (2004)

Gatica at the River (2006)

Paola Matadora (2008)

A Trip to Harar (2009)

The King of Sund (2014)

In the Land of the Sami (2016)

Awards: San Francisco Green Film

Festival's Green Tenacity Award,

Eine-Welt-Filmpreis NRW, Life

After Oil's Best International

Documentary Prize a.o.

Cocaine Prison

Violeta Ayala

In Bolivia, the big drug barons go free while small-time criminals like Hernan and Mario can spend years in the overcrowded San Sebastian Prison. They haven't even been convicted yet, and their trial is postponed over and over again. Outside the prison walls, the teenage Deisy works with lawyers to get her brother Hernan released. Or maybe she'll get him out by smuggling cocaine herself, just one time, in order to pay his bail. This calm, almost fiction-film-style story gives names and faces to the errand boys of the drug trade. Footage of Deisy's powerless search for justice is interspersed with scenes from life in jail: with its 700 inmates and just eight toilets, it seems more like an overflowing slum. Director Violeta Ayala managed to smuggle cameras into the jail, which her protagonists use to film poignant scenes. Will this hopeless situation ever end? The hypocrisy of the drug economy is demonstrated most obscenely by the realization that these young men will soon go to work on an entirely legal coca plantation.

Dead Donkeys Fear No Hyenas

Joakim Demmer

At Addis Ababa Airport, director Joakim Demmer observes something strange: one cargo plane is being loaded with food for rich countries, while another is flying in food aid. This event piques his curiosity and marks the start of a six-year investigation in which he discovers the dark side of globalization, poverty reduction and the worldwide race to buy up agricultural land. The many foreign investors coming to Ethiopia to develop its economy are wreaking havoc in the country in the process. We meet a farmer who can't understand why the government is giving away its forests to foreigners. The stories we hear become increasingly alarming, as land grabbing, exploitation, violence and even rape and murder are the terrible consequences of the appetite for arable land. *Dead Donkeys Fear No Hyenas* gives ample space to the victims of these injustices, but other players who also have their say include several investors and representatives of the World Bank, whose role in the affair is questionable. With the help of an Ethiopian investigative journalist, Demmer attempts to find out how Ethiopia got into this explosive situation.

Demons in Paradise

Jude Ratnam

Jude Ratnam was five when civil war broke out in Sri Lanka in 1983. The war would go on for 30 years. Jude and his parents fled by train from Colombo to the north of the country to escape persecution of the Tamils. His uncle, who lived there, joined the Tamil militants. Ratnam once again takes the same train from south to north, this time as a documentary filmmaker. He follows the traces of the war: the violence, the people who helped and the self-destructive terrorism of the militant groups. His uncle, who now lives in Canada, travels with him. We see the country's still painful wounds from Ratnam's point of view. Plants cover the ruins of homes abandoned by Tamils, and Ratnam's compatriots wrestle with painful memories. The constant fear of the wartime period has left deep scars in his family, down to the very youngest generation: Ratnam still feels uneasy when his young son speaks loudly in Tamil.



France, Sri Lanka, 2017
DCP, color, 94 min

Jude Ratnam:
directing debut

Director: Jude Ratnam
Cinematography: Chinthaka Somakeerthi, Mahinda Abeysinghe
Screenplay: Jude Ratnam, Isabelle Marina
Editing: Jeanne Oberon, Marie-Pomme Carteret
Sound Design: Jean-Guy Veran, Mactari
Music: Rajkumar Dharshan
Narration: Jude Ratnam
Production: Julie Paratian for Sister Productions
World Sales/Screening Copy: Upside Distribution

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IDFA Academy Results

Distant Constellation

Uzak evren

Shevaun Mizrahi

With her patient camera, Shevaun Mizrahi makes a portrait of not only the elderly residents of a retirement home in Istanbul, but also of time itself, which seems to stand still within the building's walls. An Armenian woman describes family memories from the 1915 Armenian genocide; an old charmer tells of his sexual escapades while quoting from Nabokov's *Lolita*; a blind photographer finally ends up on the other side of the lens. While all these histories and lives move around each other, the residents are almost always somewhere else in their thoughts. And while people live in the past, or do little else but wait for death, a new building is being constructed outside—the future beckons. The cycle of life and death is unavoidably tragic, but Mizrahi also finds beauty and poetry in the fullness of all these past lives.



United States, Turkey, The Netherlands
2017, DCP, color, 82 min

Shevaun Mizrahi:
directing debut

Director: Shevaun Mizrahi
Cinematography: Shevaun Mizrahi
Editing: Shelly Grizim, Shevaun Mizrahi
Sound: Shevaun Mizrahi, Shelly Grizim
Production: Shelly Grizim, Deniz Buga
World Sales: Cinephil
Screening Copy: Cinephil



Best of Fests

Drib

Kristoffer Borgli

In 2014, an American advertising agency came up with a daring campaign for an energy drink. The idea was to make films about a young guy who, peped up on the cocktail of sugar and caffeine, provoked fights and got beaten to a pulp. The images would be leaked and result in an avalanche of free publicity, before the manufacturer of the drink publicly distanced itself from the whole affair. Amir Asgharnejad, a Norwegian performance artist who had become a YouTube sensation with just these kinds of films, was recruited to play the young man in question. But what the advertising men didn't know was that Asgharnejad had faked all his films. What's more, he turns out to be a world-class disruptive force who causes the entire production to be a huge disaster. *Drib* tells this story through a hybrid form of fiction and documentary. The name of the energy drink is fictional, but once again Asgharnejad plays the lead role, and again he sabotages the whole undertaking. The film switches effortlessly between a smooth advertising style, hyperbolic reenactment and classic talking heads. It's a story about art becoming commerce, and then being transformed into art again.

Eating Animals

Christopher Quinn

International Premiere

In his book *Eating Animals*, Jonathan Safran Foer goes in search of answers to the question as to why we eat meat, and delves into the disturbing world of factory farming, which in an interview with Dutch daily *NRC Handelsblad* he characterized as "the worst thing humans have ever done to animals." Like Foer's book, this eponymous documentary presents overwhelmingly convincing arguments in favor of cutting meat consumption and restricting the industrial production of animal foodstuffs. Director Christopher Dillon Quinn presents evidence from scientists, journalists, activists and farmers, all of whom shed light on a different facet of the agro-industrial complex—from the advent of factory farming, in which Harland Sanders of Kentucky Fried Chicken played an important role, to the moral implications of the cruel thirst for profit, and the shocking price that people, animals and nature pay for the ceaseless demand for cheap food. Accounts of industrial farming and appalling animal suffering combine with archive footage and the beauty of rural America. Moving testimony from farmers who want to turn the tide powerfully appeals to the responsibility of the consumer.



United States, 2017
DCP, color, 94 min

Director: Christopher Quinn
Cinematography: Mott Hupfel
Editing: Mary Lampson, Geoffrey Richman
Music: Daniel Hart
Production: Christopher Quinn for Big Star Pictures, Jonathan Safran Foer, Natalie Portman
Screening Copy: Sandra Keats

Christopher Quinn:
God Grew Tired of Us (2006)
21 Up America (2006)

The Family

Rok Bicek

How can you create a stable life for your family if your own father, mother and brother all struggle with mental disability? Nevertheless, Matej is determined that his children will have it better than he did. Still a teenager himself, Matej decides to start a family of his own as soon as he gets the chance. But just when that ideal seems to be coming within reach, life gets in the way. *The Family* follows Matej in cinema verité style over the course of a decade, as he grows from a teenager into a young adult. Both mundane and emotionally complex situations are captured up close and personal. Through these scenes, we witness the tragic story of Matej, his family and the society in which he lives. The scene in which Matej holds his baby daughter as the camera swings around to the young mother, capturing a picture of her with another guy in the background, speaks volumes. A compassionate portrait of a brave young man trying to make the best of things, even though he hardly knows how.



Slovenia, Austria, 2017
DCP, color, 106 min

Director: Rok Bicek
Cinematography: Rok Bicek
Editing: Rok Bicek, Yulia Roschina
Sound: Rok Bicek
Sound Design: Julij Zornik
Production: Erna Gorse Bicek for Cvinger film
Co-production: Zwingler Film
World Sales: Syndicado Film Sales
Screening Copy: Rok Bicek
Involved TV Channel: RTV Slovenija

Rok Bicek:
The Family (2007)
Day in Venice (fiction, 2008)
Duck Hunting (fiction, 2009)
Class Enemy (fiction, 2013)
 a.o.

Awards: Critics Week Award
 Locarno Film Festival, Best Film
 Festival of Slovenian Film



United States, 2017
DCP, color, 94 min

Director: Tony Zierra
Cinematography: Tony Zierra
Editing: Tony Zierra
Music: Luke Jennings, David Ben Shannon
Production: Elizabeth Yoffe for True Studio Media, Tony Zierra
World Sales: Cinetic Media
Screening Copy: Tony Zierra

Tony Zierra:
Carving out Our Name (2001)
USA the Movie (2005)
My Big Break (2011)

Filmworker

Tony Zierra

Even though his role in Stanley Kubrick's *Barry Lyndon* was the high point of his acting career, Leon Vitali decided to switch to working behind the scenes—but still with Kubrick, for whom he had boundless admiration. This was the beginning of his 20-year career as jack-of-all-trades for “the most brilliant filmmaker of the 20th century.” He held casting sessions, worked with actors, checked the color balance, was involved in restoring prints and lots more. “Every day was just full of a lot of different jobs,” Vitali says looking back, his eyes twinkling. *Filmworker* is a treasure trove for Kubrick fans, with excerpts from his films illustrating the story, interviews with actors and tons of anecdotes. Kubrick was demanding of those who worked for him, and Vitali did everything for him—at any time of day, 24/7, until he was ready to keel over. He never became rich or famous and his relationship with his children suffered, but he doesn't regret a thing. In fact, he's still Kubrick's number-one admirer. This film is an homage both to Leon Vitali and to all the other invisible “filmworkers.”



Best of Fests

The Final Year

Greg Barker

Throughout the final year of Barack Obama's presidency, director Greg Barker follows the key figures behind the administration's foreign policy: Secretary of State John Kerry, UN Ambassador Samantha Power, advisor and speech writer Ben Rhodes, National Security Advisor Susan Rice, and of course President Obama himself. All are gripped by a sense of urgency, with so little time remaining to translate ideals into practice and make a mark on the big issues, such as Iran, climate change, the refugee crisis, Syria and relations with Russia. With such a packed agenda, there's barely time for a hasty breakfast at home with the children before dashing to the Oval Office and heading off around the globe—it's hard work and little glamour. *The Final Year* intersperses these impressions with brief effusions from team members, who not only witness the politicians' personal passion, but also their frustrations and the dilemmas they face, particularly when it comes to the choice between diplomacy and the use of force.



United States, 2017
DCP, color, 90 min

Director: Greg Barker
Cinematography: Erich Roland,
Martina Radwan
Editing: Joshua Altman, Langdon Page
Production: John Battsek for
Passion Pictures, Greg Barker, Julie
Goldman for Motto Pictures
World Sales: Magnolia Pictures International
Screening Copy: Magnolia
Pictures International

Greg Barker:
Sergio (2009)
Koran by Heart (2011)
*Manhunt: The Inside Story of the Hunt
for Bin Laden* (2013)
We Are the Giant (2014)
*Homegrown: The Counter-Terror
Dilemma* (2016)
Legion of Brothers (2017)

Germany, United States, 2017
DCP, color, 89 min

Director: Rupert Russell
Cinematography: Rupert
Russell, Patrick Hamm
Editing: Bobby Good, Rupert
Russell, Anthony Stadler
Sound Design: Stephen Tibbo
Music: Alex Williamson
Production: Patrick Hamm for
Bulldog Agenda, Camilla Hall
Executive Production: Sarena Snider &
Stephen Robert Morse & Maria Springer
for Observatory Pictures, Nick Fraser
World Sales/Screening Copy: Cinephil

Rupert Russell:
directing debut

Freedom for the Wolf

Rupert Russell

Long live democracy! We are all equal and we can all say, do and think what we want. Right? *Freedom for the Wolf* bursts that comfortable bubble once and for all. The film starts in Hong Kong in 2014, with members of the Occupy movement adamantly protesting against what they consider a sham democracy—until the powers that be have had enough. From there director Rupert Russell crosses the globe, witnessing events such as the Arab Spring and Trump's inauguration as U.S. President. Everywhere he goes, he shows that the idea of freedom can be used to promote either liberation or oppression of others. Citizens can consume or vote to their hearts' content, but they never get the real power to change things for themselves. Philosophers and politicians provide lucid explanations, enlivened with excellent animations and archive footage. Russell is merciless—he's not here to offer easy solutions, but rather sees it as his job to make us aware of our role in countering the illiberal democracy emerging all over the world.

Ghost Hunting

Raed Andoni

The figures are quite clear: since 1967, some 750,000 Palestinians have endured a stay in one of Israel's prisons or interrogation centers—places you really don't want to go, as filmmaker Raed Andoni makes abundantly clear in his hybrid documentary *Ghost Hunting*. For the film, he cast men who, like himself, have served time in the infamous Moscobiya Prison in West Jerusalem. He then gets them to reconstruct a whole complex from memory, down to the smallest details; it serves as a backdrop for bringing suppressed experiences to the surface. Grueling, humiliating interrogations and desperate days in chokingly small cells are reenacted by people who actually experienced them. While one man allows himself to get carried away in the role of ruthless interrogator, another is devastated by the exact reconstruction of a prison cell. Can this really be called a reconstruction, or has the torture of the past started all over again? The distinction between reality and dramatization becomes less and less clear.



France, Palestine, Switzerland, Qatar
2017, DCP, color, 94 min

Director: Raed Andoni

Cinematography: Camille Cottagnoud

Screenplay: Raed Andoni

Editing: Gladys Joujou

Sound Design: Nicolas Becker

Production: Palmyre Badinier
for Les Films de Zayna

Co-production: Akka Films,
Dar Films Production

World Sales: Urban Distribution

Screening Copy: Urban Distribution

Raed Andoni:
Improvisation (2005)
Fix me (2009)

Awards: Best Documentary Award
Berlin International Film Festival

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Morocco, Qatar, 2017
DCP, color, 86 min

Director: Tala Hadid

Cinematography: Tala Hadid

Editing: Tala Hadid

Sound: Thomas Robert

Sound Design: Jean-Guy Veran

Music: Richard Horowitz

Production: Tala Hadid for Kairos Film

Executive Production: Joslyn
Barnes for Louverture Films

World Sales: Alpha Violet

Screening Copy: Alpha Violet

Tala Hadid:
Sacred Poet: a portrait of Pier Paolo
Pasolini (1996), Kodaks (2000),
Windsleepers (2001), Your Dark Hair
Ihsan (2005), The Narrow Frame of
Midnight (2014)

Awards: The Firebird Award for Best
Documentary at the Hong Kong
International Film Festival, Fiction/
Non Fiction Best Film Award at the
Millennium Docs against Gravity
International Film Festival, 2M
Grand Prize FIDADOCdocumentary
Film Festival, John Marshall Award
Camden Film Festival a.o.



Best of Fests

I Am Another You

Nanfu Wang

European Premiere

This moving portrait features Dylan, a young drifter from Utah who has spent years traveling around the United States. He's spotted by Nanfu Wang, a Chinese film student who has just arrived in the country and wants to learn about America. Dylan is willing to help her: "I'll show you what freedom is like." After a few weeks of shared adventure on the street, the two go their separate ways. A few years later, she goes back to find out what's happening in Dylan's life. With a calm voice-over, Wang helps propel the story forward and gives occasional explanations that highlight the cultural differences between her and her American contemporary. Sometimes sharp, sometimes naïve and almost always good-humored, Wang unravels the nature of society on the American continent, discovering the meaning of Western freedom.

United States, 2017
DCP, color, 85 min

Director: Nanfu Wang
Cinematography: Nanfu Wang, Michael Shade
Editing: Nanfu Wang
Production: Nanfu Wang for Little Horse Crossing the River, Lori Cheatle for Hard Working Movies
World Sales: Cinephil
Screening Copy: Cinephil

Nanfu Wang:
Hooligan Sparrow (2016)

Awards: Chicken & Egg Award for Best Documentary Feature
Directed by a Woman SXSW & Special Jury Award for Excellence in Documentary Storytelling SXSW



United States, 2017
DCP, color, 100 min

Directors: Jon Shenk, Bonni Cohen
Cinematography: Jon Shenk
Editing: Don Bernier, Colin Nusbaum
Music: Jeff Beal
Production: Jeff Skoll & Diane Weyermann for Participant Media, Richard Berge
Screening Copy: Universal Pictures International

Jon Shenk & Bonni Cohen:
From Puppets to Pixels: Digital Characters (2002)

Lost Boys of Sudan (2004)
The Island President (2011)
Audrie & Daisy (2016)

Jon Shenk:
The Beginning (1999)
a.o.

Bonni Cohen:
The Rape of Europa (2006)
a.o.

Awards: Audience Award International Competition of Biografilm Festival

An Inconvenient Truth 2

Jon Shenk, Bonni Cohen

A decade after *An Inconvenient Truth* brought the climate crisis into the heart of popular culture, comes the riveting and rousing follow-up that shows just how close we are to a real energy revolution. Former Vice President Al Gore continues his tireless fight, traveling around the world training an army of climate champions and influencing international climate policy. Cameras follow him behind the scenes—in moments both private and public, funny and poignant—as he pursues the inspirational idea that while the stakes have never been higher, the perils of climate change can be overcome with human ingenuity and passion.

Insha'Allah Democracy

Mohammed Ali Naqvi

In the Islamic Republic of Pakistan, the family of filmmaker Mohammed Naqvi belonged to a Muslim minority that suffered discrimination and persecution. Corrupt or incompetent presidents of the republic consistently failed to protect them. But then in 1999, the secular general Pervez Musharraf seized power, and went on to rule as a dictator for eight years. It was a period in which, for the first time in his life, Naqvi felt safe in his own country. With the support of the West, Musharraf endeavored to prevent post-9/11 Pakistan from becoming a “terrorist state.” When Naqvi came to vote in a democratic election for the first time, he faced a dilemma: should he vote for a corrupt politician, a religious fanatic who supported the Taliban, or for a general who came to power undemocratically in 1999? In a personal search, he explores whether democracy is appropriate for an unstable Islamic country. Pakistan’s recent history shows how past political choices continue to have an impact today. And how can citizens make the right choices if they lack a knowledge of history?



Pakistan, United States, 2017
DCP, color, 85 min

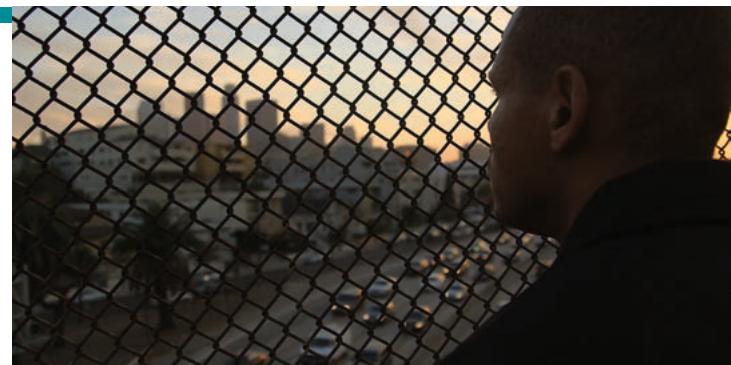
Director: Mohammed Ali Naqvi
Cinematography: Mohammed Ali Naqvi
Screenplay: Mohammed Ali Naqvi
Editing: Hemal Trivedi, Chris McCue, Shiraz Mehboub
Sound Design: John Bosch
Music: Toni Martin Dobrzanski, Nicklas Schmidt
Production: Mohammed Ali Naqvi, Jared Ian Goldman for 64th Street Media
Executive Production: Dan Cogan for Impact Partners
Screening Copy: 64th Street Media

Mohammed Ali Naqvi:
Terror's Children (2003)
Shame (2007)
Shabeena's Quest (2012)
Happy Things in Sorrow Times (fiction, 2013)
Pakistan's Hidden Shame (2014)
Among the Believers (2015)
www.monaqvi.com

Land of the Free

Camilla Magid

Life is tough for most people living in South Los Angeles. Gun fights and drug crimes are commonplace in this neighborhood, and it's hard to escape the vicious circle of poverty and crime. It's here that *Land of the Free* follows three ex-convicts and their loved ones, in the two years after their release from prison. Brian served 24 years and is now committed to turning his life around—he goes in search of new work and friends. Juan is also starting a new life when he's paroled and moves in with his girlfriend and their newborn daughter. Cezanne is the mother of three children, including seven-year-old Gianni. Brian, Juan and Cezanne all attend the same support group that provides therapy, practical assistance and general encouragement. Often mirroring each other, these three stories offer a moving and intimate portrait of the ex-convicts and their families as they strive to find a new place in society.

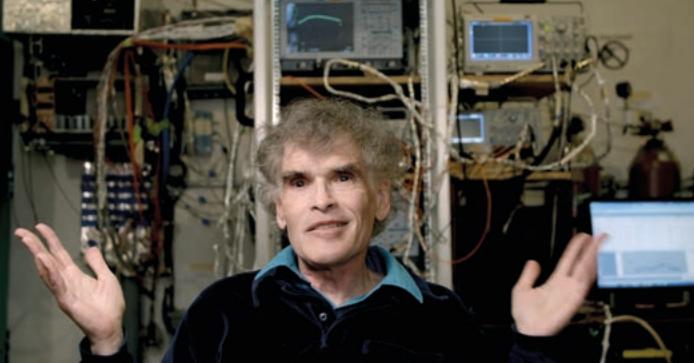


Denmark, Finland, 2017
DCP, color, 92 min

Director: Camilla Magid
Cinematography: Consuelo Althouse
Editing: Rasmus Stensgaard Madsen
Sound Design: Peter Albrechtsen
Music: Manoj Ramdas
Production: Heidi Elise Christensen for Final Cut for Real, Signe Byrge Sørensen for Final Cut for Real
World Sales: DR Sales
Screening Copy: Final Cut for Real

Camilla Magid:
The Last Public Bath (2008)
Heart of Mine (2009)
From Palestine with Love (2010)
White Black Boy (2012)

Awards: Nordic Dox Award
 CPH:DOX Film Festival



Best of Fests

Let There Be Light

Mila Aung-Thwin

"I think we are going a hundred miles an hour into a brick wall and nobody seems to be paying much attention." This is how one scientist describes the urgent necessity of providing the world with a clean, safe and inexhaustible source of energy. Heads of state are bickering over climate agreements, electric cars are turning out to be less green than we thought, and consumption is still the engine powering Western society. Meanwhile, an international group of scientists at the Cadarache research and development center in the south of France are working on constructing the ITER (International Thermonuclear Experimental Reactor), a kind of artificial star that will eventually produce a lot of energy using nuclear fusion. To make the complicated process of nuclear fusion (not to be confused with nuclear fission) easier to understand, the makers of this attractively designed and extremely well-documented film make use of an effective range of tools: infographics, archive footage, historical overviews, animations and several interviews with enthusiastic scientists. *Let There Be Light* examines the ITER phenomenon from all possible angles: as a scientific triumph and a technological challenge, but also as a costly undertaking and organizational monstrosity in which each participating country tries to safeguard its own interests.



Canada, 2017
DCP, color, 80 min

Director: Mila Aung-Thwin
Cinematography: Van Royko
Screenplay: Van Royko
Editing: Mila Aung-Thwin, Gilda Pourjabar
Sound: Mila Aung-Thwin, Emory Murchison, Kyle Stanfield
Sound Design: Kyle Stanfield, Cory Rizos
Music: Trevor Anderson
Production: Bob Moore & Mila Aung-Thwin for EyeSteelFilm
Executive Production: Daniel Cross for EyeSteelFilm
World Sales: CAT&Docs
Screening Copy: EyeSteelFilm

Mila Aung-Thwin:
Music for a Blue Train (2003)
Inuuvunga: I Am Inuk, I Am Alive (2004)
Bone (2005)
Chairman George (2005)
The Vote (2016)

Awards: Feature Competition Artistic Vision Award Big Sky Documentary Film Festival, Golden Owl Research and Science Documentary Award Bergen International Film Festival

Lots of Kids, a Monkey and a Castle

Muchos hijos, un mono y un castillo

Gustavo García Salmerón

Extroverted, spunky Julia is an 80-year-old Spanish matriarch who has seen all of her childhood dreams come true: she had lots of children, a monkey and a castle. Then the financial crisis hits, and she has to get rid of the castle. Luckily for her, Julia's adult children return to the castle to help her move the mountains of stuff their hoarder mother has accumulated. One of her sons is director Gustavo Salmerón, and he films the process in a nonchalant, intimate, home-video style. Unopened gifts emerge from cupboards full of boxes, as do dozens of umbrellas, plastic poop and Julia's mother's dentures. The common thread through the film is the search for Julia's grandmother's vertebrae, which were put away somewhere after she was murdered during the civil war. But where? Julia turns out to be a collection of contradictions, with a great sense of drama and humor. She was a member of the fascist party, considered joining a convent, and calls herself an atheist but is crazy about Christmas. *Lots of Kids, a Monkey and a Castle* is about life, death and change, happiness and setbacks, and the importance of tangible and intangible things.

Spain, 2017
DCP, color, 88 min

Director: Gustavo García Salmerón
Cinematography: Gustavo García Salmerón
Screenplay: Gustavo García Salmerón, Raul de Torres, Beatriz Montañez
Editing: Raul de Torres, Dani Urdiales
Sound: Gustavo García Salmerón
Sound Design: Pelayo Gutiérrez
Music: Mastretta
Production: Gustavo García Salmerón for Suenos Despiertos
Screening Copy: Dogwoof

Gustavo García Salmerón:
Desaliñada (fiction, 2001)

Awards: Crystal Globe-Grand Prix of the Jury for Best Documentary, Best Documentary Hamptons Film Festival

Love Means Zero

Jason Kohn

Why did tennis coach Nick Bollettieri tell a journalist for *USA Today* that he had ended his working relationship with Andre Agassi even before Agassi knew anything about it? It's a question even Bollettieri himself seems unable to answer. "Was it a mistake? Absolutely. Why did I do it? No idea. That's Nick." The resulting sour relationship with his most successful student—Agassi never wants to see him again, even refusing to cooperate with this film—is the focal point of this portrait of the cocky coach who attracted a lot of attention in the 1980s with his unorthodox approach. Using a controversial method aimed at developing a hard-headed winning mentality, he transformed young up-and-coming players into great champions, including Jim Courier, Venus and Serena Williams, Maria Sharapova and Monica Seles. *Love Means Zero* combines archive material of legendary tennis matches and critical interviews with Bollettieri himself, former students and employees. We also hear from Boris Becker, who called on Bollettieri to beat his archival Agassi—rubbing even more salt in the wound.



United States, 2017
DCP, color, 90 min

Director: Jason Kohn
Cinematography: Eduardo Mayen
Editing: Jack Price, Michael Flores
Music: Jonathan Sadoff
Production: Jason Kohn & Amanda Branson Gill for Kilo Films, Anne White, Jill Mazursky, David Styne
Executive Production: Vinnie Malhotra for Showtime Networks
Screening Copy: Kilo Films
Involved TV Channel: Showtime Networks

Jason Kohn:
Manda Bala (Send A Bullet) (2007)

Makala

Emmanuel Gras

Kabwita has it all planned: a house for his family, built with his own hands, with fruit trees and a duckpond. In a remote Congolese village, the young man works flat out to realize his dream. While his wife looks after their children, Kabwita spends days felling trees to make a big batch of charcoal to sell in the town, 50 kilometers away. The only way for him to get there is on foot, over dusty hills, along dangerous roads, with an absurdly heavy load of charcoal sacks tied to his rickety bicycle. The journey seems endless, shown in a calm, observational style, in which director Emmanuel Gras constantly keeps the camera up close to his protagonist—resulting in a painfully honest representation of reality. From the people whom Kabwita passes on his exhausting journey, it becomes clear that in Congo, such a maddening quest for a better life is more the rule than the exception.



France, 2017
DCP, color, 97 min

Director: Emmanuel Gras
Cinematography: Emmanuel Gras
Editing: Karen Benainous
Sound: Manuel Vidal
Music: Gaspar Claus
Production: Nicolas Anthomé for Bathysphere Productions
World Sales: Les Films du Losange
Screening Copy: Les Films du Losange

Emmanuel Gras:
La motivation! (2003)
Une petite note d'humanité (2004)
Tweety Lovely Superstar (2005)
Soudain ses mains (fiction, 2008)
Bovines (2011)
Être vivant (2013)
300 hommes (2014)

Awards: Grand Prix Nespresso
 Critics' Week Cannes Film Festival



Best of Fests

Mama Colonel

Maman Colonelle

Dieudo Hamadi

In a Democratic Republic of Congo ravaged by many years of war, Colonel Honorine "Mama" Munyole leads a special police unit dedicated to combating violence against women and children. We follow Honorine as she goes about her daily work. At the start of this film, she gets transferred from the rural municipality of Bukavu, where she is a much-loved figure in the local community, to the city of Kisangani. The mistrust, superstition and lack of resources she faces present her with huge challenges. When she finds a safe place for victims of rape and several "bewitched" children who have been abandoned and abused, this antagonizes a number of other, officially recognized, victims of war. But gradually, with great dedication and determination, she manages to win the trust of those she's trying to help. *Mama Colonel* sheds poignant light on a society scarred by war, but also offers a glimmer of hope for a more harmonious future.

**Democratic Republic of the Congo,
France, 2017, DCP, color, 73 min**

Director: Dieudo Hamadi
Cinematography: Dieudo Hamadi
Editing: Anne Renardet
Sound: Francois Sardi
Production: Christian Lelong for Cinedoc films
Co-production: Mutoto Productions
World Sales: Andana Films
Screening Copy: Andana Films
Involved TV Channels: Lyon Capitale TV, Tele Paese

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Dieudo Hamadi:
Congo in Four Acts (2010)
Dames en attente (2010)
Atalaku (2013)
Examen d'état (2014)

Awards: Forum Jury Prize Best Forum Film Berlinale Film Festival, Grand Prix Cinéma du Réel Paris, ZIFF Award for Best Documentary Zanzibar International Film Festival, The Amnesty International Durban Human Rights Award Durban International Film Festival, Best Documentary Africa Movie Academy Awards a.o.



**Switzerland, 2017
DCP, color, 70 min**

Director: Gabriel Tejedor
Cinematography: Joakim Chardonnens
Editing: Christine Hoffet
Sound: Nicolas Binggeli, Gabriel Tejedor
Production: Xavier Derigo for IDIP Films
Executive Production: Xavier Derigo
Screening Copy: IDIP Films

Gabriel Tejedor:
La Trace (2014)

Mayskaya Street Rue Mayskaya

Gabriel Tejedor

Intensely beautiful polyphonic singing accompanies images of a snowy street as a car approaches in the distance. Time seems to have stood still in this sleepy little village in Belarus. A student named Kostia has just turned 18 and is preparing to vote for the first time. In voice-over, Kostia informs us of the less-than-rosy prospects he has for his future. He also has few illusions about the election results: democracy doesn't exist in Belarus, and the rule of the dictatorial President Lukashenko will certainly not end in this winter of 2015. *Mayskaya Street* features atmospheric observations of small-town life: families scraping by to make ends meet by day, and young people getting drunk by night. With this backdrop, details such as the eclectic wallpaper in Kostia's childhood home burn into our retinas. Kostia's thoughts are hesitant yet critical. A love for his homeland is evident, but it's seeped with a sense of hopelessness. What happened to the backbone of Belarus? How's it possible that so little has changed over the past two decades?

Miss María, Skirting the Mountain

Senorita María Luisa: la falda de la montaña

Rubén Mendoza

In the remote mountains of the Andes, Miss María leads a simple life in a strict religious community. She milks the cows, works the land and does her cooking on a fire. María has worn skirts since she was 18, and has always felt she was a woman, but she was born a man. Many people spread wild rumors about her and call her a devil, but there are others who accept her and help her. It gradually becomes clear that this courageous woman carries a lot more baggage than just her gender identity—she's also troubled by sorrow and anger. Nevertheless, aided by her religious faith and love of animals, she has found a way to survive in this world that has shunned her from birth. People might jeer at her, but María has learned simply to keep walking, with a straight back and determined stride.



Colombia, 2017
DCP, color, 90 min

Director: Rubén Mendoza

Cinematography: Rubén Mendoza

Editing: Juan David Soto, Gustavo Vasco

Production: Luz Amanda Sarmiento

Screening Copy: Luz Amanda Sarmiento

Rubén Mendoza:
La cerca (2004)
La Casa por la Ventana (2010)
El Reino Animal (2010)
El Corazón de la Mancha (2010)
La sociedad del semáforo (fiction, 2010)
Memorias Del Calavero (2014)
Tierra en la Lengua (fiction, 2014)
El Valle Sin Sombras (2015)

Awards: Best Colombian Director
Cartagena International Film Festival,
Prix Zonta Club Locarno Semaine de
la Critique Locarno Film Festival

Muhi – Generally Temporary

Rina Castelnuovo-Hollander, Tamir Elterman

Muhi sings Hebrew songs and counts in Arabic. This Palestinian boy has lived almost his entire young life in an Israeli hospital, where he was taken as a baby because of a serious autoimmune disease. To save his life, doctors amputated his arms and legs. Due to the shattered health care system in Gaza, Muhi couldn't return home after the operation, and his grandfather decided to stay with him. The cameras follow the pair for four years, leading up to Muhi's seventh birthday. We witness the major moments in their lives, all of which take place in and around the hospital. The images naturally reveal the madness of the Israeli-Palestinian conflict: visits from family members take months of preparation and then end up not happening, often because they can't get past one of the innumerable checkpoints. But Muhi seldom lets things get him down, cheerfully capturing the hearts of Jews and Palestinians alike, even though he's forthright about his own identity: "I'm not a Jew, I'm an Arab!"



Israel, Germany, 2017
DCP, color/black and white, 87 min

Directors: Rina Castelnuovo-Hollander, Tamir Elterman

Cinematography: Avner Shahaf, Tamir Elterman, Oded Kirma, Rina Castelnuovo-Hollander

Editing: Joelle Alexis

Sound Design: Kai Tebbel

Music: Ran Bagno

Production: Hilla Medalia for Medalia Productions

World Sales: Preferred Content

Screening Copy: Neue Celluloid Fabrik

Involved TV Channels: Yes Docu, EO

Rina Castelnuovo-Hollander:
directing debut
Tamir Elterman:
directing debut

Ouaga Girls

Theresa Traore Dahlberg



Sweden, Burkina Faso, France, Qatar, 2017, DCP, color, 83 min

Theresa Traore Dahlberg:
Taxi Sister (2010)

Director: Theresa Traore Dahlberg
Cinematography: Iga Mikler, Sophie Winquist
Editing: Lena Runge, Alexandra Strauss, Margareta Lagerqvist
Sound: Anders Kvarnmark
Sound Design: Christian Holm, Erik Bjerknes
Music: Christoffer Roth, Seydou Richard Traore, Jenny Wilson
Production: David Herdies for Momento Film
Co-production: Les Films du Balibari, Seydoni Burkina, Film I Vast
World Sales: Taskovski Films
Screening Copy: Taskovski Films

In Ouagadougou, the capital of Burkina Faso, a small group of young women are training to become auto mechanics. Friendships blossom in the safety of the classroom, and the students laugh, cut class and share their hopes and fears. They also discover there are some helpful similarities between braiding hair and spray painting cars. Just occasionally the harsh realities of life outside intrude into the classroom. Will traditional husbands let them apply for a job? How will they manage with a baby? But these young women aren't about to let themselves be boxed in. They know that "a woman can do any job she likes if she decides to." The camera follows them in and out of the classroom right up to their exams and graduation ceremony, with the students' background stories emerging through conversations with the school psychologist. The girls' faith in a more stable future is growing, but should they be so confident given the turbulent political atmosphere of Burkina Faso? News reports on the workshop radio make it clear that Africa's poorest nation is on the cusp of major changes.



France, 2017
DCP, color, 67 min

Eric Caravaca:
directing debut

Director: Eric Caravaca
Cinematography: Jerzy Palacz
Screenplay: Eric Caravaca, Arnaud Cathrine
Editing: Simon Jacquet
Music: Florent Marchet
Production: Yaël Fogiel for Les Films du Poisson
World Sales: Pyramide International
Screening Copy: Pyramide International

Plot 35

Carre 35

Eric Caravaca

No one talks about Christine, the sister of filmmaker Eric Caravaca who is buried in cemetery plot 35. She was born in Morocco in 1960 and died three years later. Why was she hardly ever mentioned at home in France, where the filmmaker grew up with his brother? Why isn't there a single photo or home movie of her? In various interviews, including with his mother, Caravaca tries to find out more about the little girl, but his mother is reluctant to discuss her. Using archive footage and 8mm film of the family, he sketches the personal and historical context of the marriage of his parents and Christine's short life. What was going on? Through this reconstruction, Caravaca exposes his family's culture of silence and suggests radical associations with the Algerian war of independence and Nazi Germany. In so doing, he touches on taboos that are still shocking today.

The Poetess

Stefanie Brockhaus, Andy Wolff

"My poetry destroys and destroys seriously," says the burka-clad Saudi Arabian poetess Hissa Hilal on Abu Dhabi TV's immensely popular *Million's Poet*, the Arabic-language equivalent of *Idols*. With her daring and confrontational poems, she became the first female finalist of a show that attracts 70 million viewers per episode. With her critical poem about fatwas, she managed to break the taboo of discussing religious rules—and she made world headlines in the process. By following Hilal during different episodes of the show, we get to know this brave and "faceless poetess." She goes shopping with her teenage daughters in their hometown of Riyad and talks about family and the poetic tradition of the Bedouins. Supported by archive footage, she explains the history of her country, and how the liberalization of the 1960s disappeared after the 1979 seizure of the Grand Mosque by insurgents. We also learn that the veiling of one's face had socio-cultural origins before it was appropriated and enforced by political Islam—which is now losing terrain because of women like Hilal.



Germany, 2017
DCP, color, 90 min

Directors: Stefanie Brockhaus, Andy Wolff
Cinematography: Tobias Tempel, Stefanie Brockhaus
Editing: Anja Pohl, Hansjörg Weissbrich
Sound Design: Christoph von Schönburg
Music: Sebastian Zenke
Production: Andy Wolff for Brockhaus for Wolff
Co-production: HFF Munich
Screening Copy: HFF Munich
Involved TV Channels: ZDF, ARTE

Stefanie Brockhaus & Andreas Wolff:
On the Other Side of Life (2010)
Andreas Wolff:
The Captain and His Pirate (2013)
Stefanie Brockhaus:
Jam (2003)
The Child Within (2008)
Some Things Are Hard to Talk About (2017)



Poland, Germany, 2017
DCP, color/black and white, 82 min

Directors: Elwira Niewiera, Piotr Rosolowski
Cinematography: Piotr Rosolowski
Editing: Andrzej Dabrowski, Andrzej Dabrowski
Sound Design: Marcin Lenarczyk
Music: Maciej Cieslak
Production: Małgorzata Zacharko for Art Production, Matthias Miegel for Kundschafter Filmproduktion
World Sales: Wide House
Screening Copy: KFF Sales & Promotion
Involved TV Channels: RBB, TVP

Elwira Niewiera & Piotr Rosolowski:
Domino Effect (2014)
Piotr Rosolowski:
Rabbit a la Berlin (2009)
The Art of Disappearing (2013)

Awards: Best Documentary on Cinema Venice Film Festival

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Best of Fests

Quest

Jonathan Olshefski

This intimate portrait of a family living in North Philadelphia was filmed over the course of almost 10 years, using just a single camera. Starting in 2008, shortly before the inauguration of Barack Obama, we follow a decade in the lives of Christopher "Quest" Rainey and his wife Christine'a (aka Ma Quest). In this area notorious for its inequality, shootings and neglect, they provide their children with a loving upbringing rooted in equality. Their sanctuary is the music studio in their home. In this safe environment, countless local musicians share their thoughts and feelings with the rest of North Philly. As a music producer and radio personality, Quest has an important position in the local area—his voice grows even stronger following a horrific accident involving his daughter. While TV screens show Donald Trump's campaign—promising to solve all the problems of America's cities, once and for all—local people come together to protest against the gang violence that has claimed so many innocent lives.

United States, 2017
DCP, color, 105 min

Director: Jonathan Olshefski
Cinematography: Jonathan Olshefski
Editing: Lindsay Utz
Music: Christopher Rainey, T. Griffin
Production: Sabrina Schmidt Gordon, Jonathan Olshefski
World Sales: Submarine Entertainment
Screening Copy: The Film Collaborative
Involved TV Channel: PBS

Jonathan Olshefski:
directing debut

Awards: Grand Jury Prize Full Frame Festival, Kathleen Bryan Edwards Award for Human Rights Full Frame Festival, Grand Jury Prize Documentary Feature Dallas International Film Festival, Grand Jury Prize Documentary Feature RiverRun International Film Festival, Grand Jury Prize Documentary Feature Ashland Independent Film Festival, People's Voice Award Fist Up Festival



Japan, 2017
DCP, color, 93 min

Director: Koki Shigeno
Cinematography: Hidenori Takahashi
Editing: Junichi Saito
Production: Yusuke Kamata for Netgen, Arata Oshima
Screening Copy: Netgen

Koki Shigeno:
directing debut

Ramen Heads

Koki Shigeno

Feast yourself on some ramen. What began as a quick, simple and above all nourishing dish for a hungry population in post-war Japan has now gained something akin to cult status. Devoted fans known as "ramen heads" crisscross the country in search of the ultimate *tonkotsu*, *shio* or *miso* ramen—and they're willing to wait hours in line for a bowlful of it. Tomita Osamu has been voted Japan's best ramen chef three years in a row, and this film examines his ingredients and methods in great detail. He's happy to share his secrets, but he's also obsessive about what he does, and always on the lookout for the best dried sardines or the most delicious pig's head for his broth. "As a chef maybe you need to be more of a ramen head than your customers. You need to make the soup so good that people never get tired of it, even if they eat it every day." We meet some other chefs as well, including Fukuja, for whom time has stood still, and Ichifuku, who's famous for her miso ramen.

Silas

Anjali Nayar, Hawa Essuman

European Premiere

The Liberian environmental activist Silas Siakor puts his heart and soul into fighting for community rights and exposing corruption. Growing up during the rule of convicted war criminal Charles Taylor, Siakor saw valuable raw materials leave his country as weapons entered. In 2005, this inspired him to support the democratically-elected president Ellen Johnson Sirleaf, who promised change. When this change fails to come, Siakor and his colleagues at his Sustainable Development Institute use an encrypted mobile phone app to show the international community how human rights in Liberia continue to be widely violated. Meanwhile, companies that are destroying the environment still have the upper hand. Siakor's passionate fight also has a flip side, as both his family life and his health are beginning to suffer. Over the course of five years, we follow Siakor on a thrilling investigation that inspires a generation of young activists to raise their smartphones and demand change.



Canada, South Africa, Kenya, 2017
DCP, color, 80 min

Directors: Anjali Nayar, Hawa Essuman
Cinematography: Anjali Nayar, Joan Poggio
Editing: Roderick Deogrades, Andrew MacCormack
Sound: Hawa Essuman, Anjali Nayar, Eio Cassell, Joan Kabugu
Music: Brendan Canning, Ohad Benchetrit
Production: Anjali Nayar for Ink & Pepper Productions, Steven Markovitz for Big World Cinema
Executive Production: Leonardo DiCaprio, Jennifer Davisson, Edward Zwick, Jonathan Stack
World Sales/Screening Copy: Cinephil

Anjali Nayar:
Kenya Rising (2012)
Gun Runners (2016)
a.o.
Hawa Essuman:
Soul Boy (2010)

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France, Belgium, 2017
DCP, color, 99 min

Directors: Jean Libon, Yves Hinant
Cinematography: Didier Hill-Derive
Editing: Françoise Tourmen
Sound Design: Yves Goossens Bara
Production: Bertrand Faivre for Le Bureau
Co-production: Artemis Productions
World Sales: Le Bureau
Distribution for the Netherlands: Cinéart
Screening Copy: Le Bureau

Jean Libon, Yves Hinant, Eric Cardot & Delphine Lehericey:
Kill the Referee (2009)

Awards: Amphore d'or Groland Film Festival, Amphore du Peuple Groland Film Festival

So Help Me God

Ni juge, ni soumise

Jean Libon, Yves Hinant

The everyday work of Brussels judge Anne Gruwez ranges from questioning suspects to visiting crime scenes and directing DNA tests in consultation with detectives. *So Help Me God* observes the events unfolding in the judge's chambers and beyond, without interviews, commentary or music. Given the nature of the content, it's remarkable that the filmmakers were allowed to film it all. The personality of the outspoken central character is strikingly offbeat, and she sometimes takes a decidedly politically incorrect tone in her relations with colleagues and suspects. The conversations themselves are also extraordinary: sometimes comical, as the judge asks a sex worker about her clients' bizarre requests, and sometimes disconcerting, when she listens impassively to the story of a woman who murdered her eight-year-old son. Truth sometimes proves to be far more shocking than fiction.



Argentina, 2017
DCP, color, 72 min

Director: Manuel Abramovich
Cinematography: Manuel Abramovich
Editing: Anita Remón
Production: Gema Jarez Allen & Alejandra Grinschpurn for Gema Films
Screening Copy: Gema Films

Manuel Abramovich:
La Reina (2013)
Las Luces (2014)
Solar (2016)
Años Luz (2017)

Soldier

Soldado

Manuel Abramovich

"Why do you want to join the army?" the medical officer asks during the intake interview. "Because I like it and I need a job. And to make my mother happy," the young recruit replies. Juan José Gonzales goes on to become a drummer in the military band Tambor de Tacuarí. Alongside combat training, he receives lessons in drumming the right reveilles and marching perfectly in step with the rest of the band. At a respectful distance but full of compassion, director Manuel Abramovich follows the journey of this young recruit in the Argentine army. The camera often focuses exclusively on the boy's face, with the audio track giving us extra clues. The young man's expressions—in spite of his attempts to look tough—reflect his innocence, determination and uncertainty. Other scenes show the beauty of endless marching and boredom in the barracks. The film shows how a young soldier in peacetime is molded into a motivated drummer, able to evoke "vistas from thousands of battles" with his instrument.



United States, 2017
DCP, color/black and white, 147 min

Director: Susan Lacy
Cinematography: Eddie Marritz, Sam Painter
Editing: Deborah Peretz
Sound: Mark Mandler
Music: John Williams
Production: Susan Lacy for Pentimento Productions, Jessica Levin, Emma Pildes
Screening Copy: Pentimento Productions
Involved TV Channels: HBO, Zigggo

Susan Lacy:
Rod Serling: Submitted for Your Approval (1995)
Lena Horne: In Her Own Voice (1996)
Leonard Bernstein: Reaching for the Note (1998)
Joni Mitchell: A Woman of Heart and Mind (2003)
Judy Garland: By Myself (2004)
Inventing David Geffen (2012)

Spielberg

Susan Lacy

The shark in *Jaws*, Harrison Ford's character Indiana Jones, the bicycle floating off towards the moon in *E.T.* and the realistic dinosaurs from *Jurassic Park* are all examples of Steven Spielberg's predominance in our visual culture. These images are iconic and need no further explanation. Actors, fellow directors, film critics and Spielberg himself talk about his career, accompanied by a ton of archive footage. They conclude that the movies he has made weren't really about extra-terrestrials, dinosaurs or poltergeists at all, but mainly about Spielberg himself. His divided family, the sisters he tormented, the suburb where he lived and grew up too fast: we recognize all of these themes in his movies. As an outsider who was bullied, he was always able to express himself through filmmaking. But even with his hugely successful career, he's only really happy with himself when he's working on a new movie: "It's not fun to be me in between projects or ideas. Then I have much too much time to think."

Taste of Cement

Ziad Kalthoum

In this poetic, observational film, director Ziad Kalthoum takes us into the lives of Syrian construction workers rebuilding post-war Beirut. Their world revolves around arduous work at great heights, and by the continual, nerve-shattering cacophony of hammering, drilling and sawing. The slow-paced camera captures details of the buildings in the Lebanese capital, transforming them into modern art objects. We see the view from the skyscrapers over the city, the sea and the gray-white apartment blocks. Are the Syrian construction workers seeing it the same way, or are the memories of the violence of war burned too deeply into their retinas? We can't escape these men's traumatic experiences—archive footage shows a building collapsing after a bombardment, and people disappearing under the rubble. The Syrians understand the power of stone and cement. The curfew imposed on the laborers compels them to spend their aimless evenings in dismal barracks. The visual style and sparse voice-over combine to powerful effect in this film about the consequences of war.



Lebanon, Germany, Qatar, Syria, UAE 2017, DCP, color, 85 min

Director: Ziad Kalthoum

Cinematography: Talal Khoury

Editing: Alex Bakri, Frank Brummundt

Sound Design: Ansgar Frerich, Sebastian Tesch

Music: Sebastian Tesch

Production: Ansgar Frerich & Tobias Siebert & Eva Kemme for BASIS Berlin Filmproduktion, Mohammad Ali Atassi for Bidayyat for Audiovisual Arts

World Sales: Syndicado Film Sales

Screening Copy: Syndicado Film Sales

Ziad Kalthoum:
Oh, My Heart (2011)
The Immortal Sergeant (2013)

Awards: Best Feature-Length Film in the International Competition at Visions du Réel Nyon, Grand Prix Best Feature Documentary Mediterranean Film Festival, The Emerging International Filmmaker Award Open City Documentary Festival in London, The Harrell Award for Best Documentary Feature Camden International Film Festival, The Best Doc Film Batumi International Art-House Film Festival



USA, UK, Qatar, 2017
DCP, color, 108 min

Director: Shaul Schwarz

Co-director: Christina Clusiau

Cinematography: Shaul Schwarz, Christina Clusiau

Editing: Joe Bini, Maya Hawke

Sound: Juan Bertrán

Production: Lauren Haber & Julia Nottingham for Pulse Films

World Sales: NBC Universal

Screening Copy: NBC Universal

Shaul Schwarz:
Portraits of Heroes at Home (2010)
Narco Cultura (2013)
Rise (2014)
A Year in Space (2015)
Aida's Secrets (2016)

Trophy

Shaul Schwarz

In recent decades, big game hunting in Africa has expanded into an industry worth huge amounts of money that attracts great controversy, with defenders and critics involved in vehement arguments. The makers of *Trophy* were able to penetrate deep into this world. They attend an auction where mostly Americans bid vast sums for a license to kill one of the “big five” game animals. One of them claims that shooting animals is a God-given right. He goes on to shoot animals including an elephant, and dreams of the ultimate hunting trophy: a male lion. On his reservation, John Hume tries to protect 1,400 rhinos against poachers by sawing off their horns every two years. He’s convinced that this will help save the rhino from extinction, and enters into a legal struggle with the government for the legal sale of horns in order to finance his care for these animals. With stunning images, engrossing hunting scenes and interviews, directors Christina Clusiau and Shaul Schwarz give a complex impression of this “sport,” one that poses more questions than it answers.



Best of Fests

Whose Streets?

Sabaah Folayan

After a white police officer shot and killed the unarmed black teenager Michael Brown in Ferguson, Missouri, the mainstream media were quick to frame the resulting protests as riots. This gripping reconstruction of the events after the shooting plainly chooses the perspective of the black community—sometimes literally by using the film material and Twitter messages of witnesses and participants. The result is a very different kind of story. Suddenly, you feel the frustration of the black residents as they talk about racism and police violence. The demonstrators wanted answers and to express their sadness and anger, only to face an aggressive and repressive response. People standing in their own yards are ordered to go home before being hit by teargas. After a few days, the National Guard is called in and Ferguson transforms into a police state. *Whose Streets?* closely follows various activists, some more experienced and militant than others. It also captures local resistance growing into a national protest movement.

United States, 2017
DCP, color/black and white, 144 min

Director: Sabaah Folayan
Co-director: Damon Davis
Cinematography: Lucas Alvarado-Farrar
Editing: Chris McNabb
Music: Samora Pinderhughes
Production: Chris Renteria for Whose Streets LLC, Sabaah Folayan, Damon Davis, Jennifer MacArthur, Flannery Miller
World Sales: Submarine Entertainment
Screening Copy: Whose Streets LLC

Sabaah Folayan:
directing debut



The Work

Jarius McLeary

Twice a year, a group of men meets for four days of therapy in a surprising setting: New Folsom Prison in California. The participants are both convicted murderers and gang members and men from outside the prison walls. Rivalries between different gangs and races are left outside in order to create the safest possible environment. Without commentary and keeping the camera close to the heavily-tattooed protagonists, the film follows three of the “outsiders,” who discover that their fears and problems aren’t nearly as unique as they thought—and that they can learn as much from the inmates as the other way around. After all, even though mentors are on hand, the men mainly do it themselves: they talk—often about missing fathers—yell, fight, cry and comfort one another. In the process, they manage to shed their masks and remove their armor. *The Work* is an emotional, intense and at times heartrending documentary that completely dismantles every preconception about criminality and masculinity.

United States, 2017
DCP, color, 87 min

Director: Jarius McLeary
Co-director: Gethin Aldous
Cinematography: Arturo Santamaria
Editing: Amy Foote
Sound: Thomas Curley
Sound Design: John Davis
Music: Adrian Miller
Production: Alice Henty & Miles McLeary & Eon McLeary & Jarius McLeary for Blanketfort Media
Executive Production: Rob Allbee, Gethin Aldous
World Sales/Screening Copy: Dogwoof

Jarius McLeary:
directing debut

Awards: Audience Award Sheffield International Documentary Festival, Grand Jury Award SXSW Film Festival



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PANORAMA

regular programs

Panorama is one of IDFA's main program sections, returning every year. In this section, the festival is presenting 26 international films that are thought-provoking in their form and choice of theme.

Aleppo's Fall

Nizam Najjar

World Premiere

When the Arab Spring reached Syria in 2011, Nizam Najjar, a Syrian now living in Norway, thought the rebels would quickly oust President Bashar al-Assad. But the peaceful protests were brutally suppressed, and the once united rebel movement fell apart. Najjar returns to Syria to investigate why the rebels are failing in Aleppo, the city of his birth. Embedded with the rebels and a local cameraman, he risks his life on the front. In the heat of battle, he discovers how danger comes not only from the outside, but also from within, as two rebel leaders operate opposing strategies. In meetings, during a ceasefire, at a party and in the midst of fighting, it becomes only too apparent that there's no brotherhood among the rebels. How can such a divided group defeat a leader who appears to be able to draw on inexhaustible resources from outside the country?



Norway, Denmark, France, 2017
DCP, color, 85 min

Nizam Najjar:
Diary from the Revolution (2012)

Director: Nizam Najjar
Cinematography: Bader Taleb,
 Bader Taleb, Nizam Najjar
Screenplay: Henrik Underbjerg
Editing: Torkel Gjørv
Sound Design: Svenn Jakobsen
Music: Mike Sheridan
Production: Henrik Underbjerg
 for Stray Dog Productions
Executive Production: Tore
 Buvarp for Fenris Film
Co-production: YUZU Productions
World Sales: DR Sales
Screening Copy: Fenris Film

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United States, 2017
DCP, color/black and white, 90 min

James Crump:
Black White + Gray: A Portrait of Sam Wagstaff and Robert Mapplethorpe (2007)
Troublemakers: The Story of Land Art (2015)
www.jamescrump.net

Director: James Crump
Cinematography: James
 Crump, Robert O'Haire
Editing: Nick Tamburri
Production: James Crump & Ronnie
 Sassoon for Summitridge Pictures
World Sales: Dogwoof
Screening Copy: Dogwoof

Antonio Lopez 1970: Sex, Fashion & Disco

James Crump

Antonio Lopez is considered the most influential fashion illustrator of the last century. His drawings colored the zeitgeist of the frivolous New York and the even freer Paris of the 1970s. This hypnotic collage of photos, drawings, archive footage and interviews with models and muses from those days is a tribute to the life and work of this highly energetic artist. Lopez was entirely at home in the extravagant circles around big-name designers such as Karl Lagerfeld. His work—original, irrepressible, uninhibited, not restricted by convention or taboo—was always groundbreaking. Lopez was among the first to draw black models, for example. “Antonio was pulling the magic from the air onto his drawing,” legendary fashion photographer Bill Cunningham says of his contemporary. Lopez and Cunningham both left their mark on the fashion of their era; so it's no surprise that this homage to Lopez is dedicated to Cunningham, who died in 2016.



Panorama

Before My Feet Touch the Ground

Daphni Leef

International Premiere

In July 2011, a young Israeli video editor named Daphni Leef decides to protest against sky-high Tel Aviv rent prices by leaving her apartment and pitching a tent in the city center. Within a few days a whole boulevard is full of tents, as a modest protest against housing policy grows into a national protest movement with Daphni as its figurehead. Tent camps spring up in cities throughout Israel, and mass rallies are organized all over. Daphni makes passionate speeches and regularly appears on TV as the face of the protest. At first combative and exuding an attractive idealism, she gradually becomes exhausted—particularly when she comes up against people who try to undermine her position with personal attacks and criticism of her background. In 2017, using news clips and her own video footage, Daphni looks back on this turbulent period when she was transformed from a somewhat naive young woman into a celebrated and controversial national icon.

Israel, 2017
DCP, color, 77 min

Director: Daphni Leef
Cinematography: Yonatan Pihotke
Screenplay: Daphni Leef, Tal Shefi
Editing: Tal Shefi
Sound Design: Alex Claude
Music: Eli Shargo
Production: Hillel Roseman & Yael Abecassis for Cassis Films
Screening Copy: Cassis Films
Involved TV Channel: Keshet TV

Daphni Leef:
directing debut



Denmark, 2017
DCP, color, 93 min

Director: Kaspar Astrup Schröder
Cinematography: Kaspar Astrup Schröder, René Johannessen, Boris Bertram, Henrik Bohn Ipsen
Editing: Bobbie Esra G. Petra, Cathrine Ambus, Kaspar Astrup Schröder
Sound Design: Bobby Hess
Music: Ali Helnwein, Daniel McCormick
Production: Sara Stockmann for Sonntag Pictures
World Sales: Autlook Filmsales
Screening Copy: Autlook Filmsales

Kaspar Astrup Schröder:
The Invention of Dr. Nakamats (2009)
My Playground (2009)
Mine Mine: Min Min (2012)
Rent a Family Inc. (2012)
Mig Thai (2013)
Storm at School (2015)
Waiting for the Sun (2017)

Big Time

Kaspar Astrup Schröder

A portrait of the high-flying young Danish architect Bjarke Ingels, starting from the point that he opens the New York offices of his architectural firm BIG. His design for a new World Trade Center has a chance of becoming reality. The film follows Ingels through a hectic period in which he's struggling with both professional and personal problems. In his absence, his office in Denmark is running into trouble, and during an exam after suffering a concussion, doctors discover a small tumor in his brain. The backbone of the documentary is formed by mini-master classes in which Ingels passionately explains how he arrives at his designs—a combination of optimistically philosophical and architectural considerations. The camera also observes the architect in his incredibly busy daily life: he shuttles between visits and building sites, discussions about work, awkward meetings with dissatisfied Danish staff and appointments at the hospital. It becomes clear that his great success comes at a high price.

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Braguino

Clement Cogitore

The Braguine family lives self-sufficiently in the middle of the Siberian tundra, an inhospitable, fairy-tale wilderness inaccessible by road. The paterfamilias is Sacha, and all his children were born and raised here, living in harmony with the virtually unspoiled nature, among trees, bears and wild ducks. In the 40 years that Sacha has lived here, he has never seen a footprint belonging to a stranger. The only other inhabitants in the area are the Kiline family. But although the two families live according to the same anti-authoritarian beliefs, they refuse to speak to each other. Even if the children come across each other on neutral ground across the river, they do no more than exchange glares. The tension between the two families is heightened in the editing. Meanwhile, a threat looms from the outside world in the form of rapacious Russians bent on taking over the beautiful virgin forest.



France, Finland, 2017
DCP, color, 49 min

Director: Clement Cogitore
Cinematography: Sylvain Verdet
Editing: Pauline Gaillard
Sound Design: Julien Ngo Trong, Franck Rivollet
Music: Éric Bentz
Production: Cédric Bonin for Seppia
Co-production: Making Movies
World Sales: Indie Sales
Screening Copy: Seppia
Involved TV Channels: ARTE, YLE

Clement Cogitore:
Chronicles (fiction, 2006)
Visited (fiction, 2007)
Among Us (fiction, 2011)
Bielutine (2011)
Neither Heaven Nor Earth (fiction, 2015)
www.clementcogitore.com

Awards: Zabaltegi Award San Sebastian International Film Festival



Brazil, 2017
DCP, color, 73 min

Director: Heloisa Azevedo Passos
Cinematography: Heloisa Azevedo Passos
Editing: Isabela Monteiro de Castro, Heloisa Azevedo Passos
Sound: Elenton Zenoni, Valéria Ferro
Sound Design: Beto Ferraz
Music: Beto Ferraz, BiD
Production: Tina Hardy & Heloisa Azevedo Passos for Maquina Films
Executive Production: Luciane Passos
World Sales: FiGa Films
Screening Copy: Maquina Films

Heloisa Azevedo Passos:
Viva Volta (2005)
Osório (2008)
Panmela Castro (2012)
Entre lá e cá (2012)
Karollyne (2015)
Birdie (2015)

Awards: Marco Antônio Guimarães Award Brasilia Film Festival

Building Bridges

Construindo pontes

Heloisa Azevedo Passos

International Premiere

Brazil has gone through great changes in recent years, with political unrest, scandals and corruption just matters of course. By way of a troubled father-daughter relationship, we gain insight into their enormous differences and the generation gap that exists between them. Alvaro is an engineer who had his glory days during the time of the military dictatorship. His daughter, filmmaker Heloísa Passos, rebelled against the regime and continues to fight inequality. Looking back at old family footage, she seeks to get to know her father better. This leads to personal, temperamental and meaningful discussions between the two. Through their changing perspectives, we come to understand the complexity of their points of view. The intimate shots of the arguments in the living room, from which Passos' mother is notably absent, offer a look into the family structure. A shared visit to the impressive constructions that her father helped engineer also exposes the political and economic structures of contemporary Brazil.



Panorama

The Dawn Wall

Josh Lowell, Peter Mortimer

World Premiere

In the middle of Yosemite National Park towers El Capitan, a huge block of granite whose smoothest side, the Dawn Wall, is said to be the most difficult rock climb in the world. Tommy Caldwell didn't see inhospitable terrain, but rather a puzzle almost a kilometer tall. In *The Dawn Wall*, we follow him and Kevin Jorgeson in their historic ascent to the summit. It's a bizarre climb that takes them weeks, after several earlier attempts over the years. They sleep in special tents suspended from the sheer vertical wall, and climb using handholds and footholds no thicker than a credit card. To top it all off, Caldwell is also missing his index finger. Flashbacks to the preparations and excerpts from the climbers' private lives make it clear that Caldwell has had many obstacles to overcome in his life. These scenes aren't as fascinating as the absurd adventure on El Capitan, but they do give a good sidelight on how this climbing pioneer got to be so unrelenting.

Austria, 2017
DCP, color, 100 min

Directors: Josh Lowell, Peter Mortimer
Cinematography: Brett Lowell
Editing: Josh Lowell
Production: Red Bull Media House, Sender Films
World Sales: Red Bull Media House
Screening Copy: Red Bull Media House

Josh Lowell & Peter Mortimer:
King Lines (2007)
Valley Uprising (2014)



Denmark, 2017
DCP, color, 58 min

Director: Nitesh Anjaan
Cinematography: Agabi Triantafyllidis
Screenplay: Nitesh Anjaan
Editing: Denniz Göl Bertelsen, Nikolaine Løgstrup
Sound Design: Andreas Sandborg
Music: Anna Rosenkilde
Production: Pernille Tornøe & Signe Bryge Sørensen for Final Cut for Real
Screening Copy: Final Cut for Real

Nitesh Anjaan:
Far from Home (2014)

Dreaming Murakami

Nitesh Anjaan

World Premiere

Mette Holm has been translating the work of Japanese author Haruki Murakami into Danish for many years. This lovingly crafted glimpse into Holm's life follows her on a trip to Japan while working on the translation of *Kaze no uta o kike* (*Hear the Wind Sing*) the world-famous author's debut novel. The translator feels perfectly at home in Murakami's fantasy world, in which animals can talk and multiple universes coexist. Conversations with fellow translators, sometimes about a single Japanese word, reveal just how deeply involved Holm is with her craft. Like the author's work, the Japanese language also reflects a reality that's unlike what we know in the West. "It's like they are thinking in a totally different way," explains Holm. And that's precisely what challenges her and makes translating this work so much more than a job—it's a way of life. As Mette struggles to find the perfect sentences capable of communicating what Murakami's solitary, daydreaming characters are trying to tell us, the boundary between reality and fiction begins to blur.

La flor de la vida

Adriana Loeff, Claudia Abend

World Premiere

This is a film about love, related by people who should know: all the participants are at least 80 years old. Do they look back on a passionate life with many lovers, or were they in a stable marriage that lasted more than half a century? What starts out as a collection of interviews soon zooms in on the turbulent love lives of 83-year-old Aldo and his wife Gabriella. Aldo's narcissistic character has prompted him to record all the significant moments in their long life together in home videos. Not only are we transported through these stories, photos and videos into a world of nostalgia, but we also see Aldo watching the films of his life, including one of him as a young man kissing his newborn son. This evokes a familiar feeling of melancholy: being able to see what was, but not to touch it. When Aldo tells filmmakers Adriana Loeff and Claudia Abend that their visits are a welcome feature in his often empty days, it becomes painfully clear how growing older goes hand in hand with loneliness and loss.



Uruguay, 2017
DCP, color, 84 min

Directors: Adriana Loeff, Claudia Abend
Cinematography: Fabio Berrutti, Jacqueline Bourdette
Screenplay: Claudia Abend, Adriana Loeff
Editing: Claudia Abend, Adriana Loeff
Sound: Daniel Márquez, Fernando Serkhochian
Sound Design: Daniel Márquez
Music: Lito Vitale
Production: Adriana Loeff, Claudia Abend
Executive Production: Daniel J. Chalfen, David Eckles, Minette Nelson
World Sales: Daniel J. Chalfen
Screening Copy: Claudia Abend

Adriana Loeff & Claudia Abend:
Hit (2008)
Claudia Abend:
El comienzo del fin (2001)



United States, 2017
DCP, color/black and white, 94 min

Kate Novack:
directing debut

Director: Kate Novack
Cinematography: Bryan Sarkanen
Editing: Andrew Coffman, Thomas Rivera Montes
Production: Josh Braun for Submarine Entertainment, Andrew Rossi for Abstract Productions
Executive Production: Roger Ross Williams, Ken Novack, Bob Acree, Lindsey Acree, Daniel Pine
World Sales/Screening Copy: Magnolia Pictures International

The Gospel According to André

Kate Novack

European Premiere

No one in the fashion world can afford to ignore André Leon Talley. This is partly because of his incredible fashion knowledge, vast network and strident opinions, and partly due to his hugely flamboyant appearance. As an African American over six feet tall, he stands out in the predominately white fashion industry. Talley doesn't live for fashion, but for beauty and style. "Fashion is fleeting, style remains," he says early on in this documentary about the motivations behind this high priest of couture. Designers and fellow journalists talk at length in the film, which also features a lot of stunning archive footage. Talley grew up with his grandmother in Durham, North Carolina. He had a sheltered upbringing—stylish Sunday visits to church were the highlight of his week. This was the era of racial segregation in the United States: if his grandmother wanted to try on a hat in a store, she had to put a headscarf underneath to "protect" the white ladies from her black hair. Memories like this certainly contributed to Talley's extraordinary drive to make it in the world of haute couture.



Panorama

The Greenaway Alphabet

Het Greenaway alfabet

Saskia Boddeke

World Premiere

The fascinations of filmmaker Peter Greenaway, whose motto is “art is life and life is art,” are captured like butterflies and arranged in an alphabet, a form that suits him perfectly as an encyclopedist. In intimate conversations with his perceptive 16-year-old daughter Zoë, we discover the whos, whats and whys about Greenaway. They begin with A, which stands for Amsterdam, but could also stand for autism, Zoë suggests. Greenaway’s boundless creativity, unconstrained flow of words and passion for collecting certainly bring this to mind, and he admits to wearing the label with pride. The playful conversations don’t shy away from more painful topics; we hear that Greenaway hasn’t seen two other children of his for years. And later, heartbroken and in tears, Zoë asks him if for once he’ll stop talking like a commentator. Zoë’s spontaneous questions penetrate Greenaway to the core, enabling his wife, multimedia artist Saskia Boddeke, to make a deeply personal portrait not only of the artist, but also of Greenaway the father in his battle against time.

Gwendolyn

Ruth Kaaserer

From the moment she appears on-screen, *Gwendolyn* Leick intrigues the viewer. What is it about her face, the way it looks stiff and lopsided? And why is this sixtysomething retired anthropologist, who weighs little more than 50 kilos, lifting heavy weights in an East London gym? Gwen may appear fragile, but looks can be deceiving. In a carefully structured sequence of scenes, *Gwendolyn* gradually reveals more about this tenacious Austrian, who’s been living in London for more than 40 years. We learn that she has won multiple weightlifting championships and was twice world champion—she also speaks several languages. Currently, she’s undergoing treatment for salivary gland cancer. Anyone else would probably take it easy for a while, but not Gwen. With the support of her dedicated trainer Pat and her partner Charlie, she’s preparing for the European Weightlifting Championships in Azerbaijan. By this point, we’ve already fallen in love with this remarkable tough cookie.



The Netherlands, 2017
DCP, color/black and white, 68 min

Saskia Boddeke:
directing debut

Director: Saskia Boddeke
Cinematography: Ruzbeh Babol,
Sander Snoep, Saskia Boddeke
Editing: Gys Zevenbergen
Sound: Mark Wessner, Gaby de Haan
Production: Julia Emmering for Beeld
Screening Copy: Julia Emmering for Beeld
Involved TV Channel: NTR

Austria, 2017
DCP, color, 85 min

Ruth Kaaserer:
Balance (2000)
Wrapped in Cotton (2001)
Tough Cookies (2014)

Director: Ruth Kaaserer
Cinematography: Serafin Spitzer
Screenplay: Ruth Kaaserer
Editing: Joana Scrinzi
Sound: Tong Zhang
Sound Design: Tong Zhang
Production: Jürgen Karasek
for Soleil Film GmbH
World Sales: Taskovski Films
Screening Copy: Soleil Film GmbH

Heiress of the Wind

Heredera del viento

Gloria Carrión Fonseca

World Premiere

In 1979 Nicaragua, a dictatorship that lasted decades has been overthrown and the revolutionary Sandinistas have taken over. As far as young Gloria is concerned, they are superheroes—particularly as her parents are on the front line of the coup and subsequent civil war. But the revolution takes its toll—her parents' dedication to the cause means they have little time for their children. Years later, their adult daughter turns to the camera as she touches on painful subjects relating to her parents. This results in candid, searing discussions about torture, tragic deaths, doubt, disillusionment and parenting, which always took second place to the greater good. In a way, *Heiress of the Wind* is a highly personal film, with Gloria narrating her own memories in voice-over. Extensive use of archive footage also presents us with a clear historical impression of a changing Nicaragua.



Nicaragua, 2017
DCP, color, 88 min

Gloria Carrión Fonseca:
directing debut

Director: Gloria Carrión Fonseca
Cinematography: Juli Carné Martorell
Screenplay: Gloria Carrión Fonseca
Editing: Alvaro Serje
Sound: Eduardo Cáceres
Sound Design: Eduardo Cáceres
Music: Eduardo Araica
Production: Gloria Carrión Fonseca & Natalia Hernández & Julio López & T. Woody Richman for Dub Productions,
Executive Production: Gloria Carrión Fonseca
Screening Copy: Caja de Luz

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The Judge

Erika Cohn

European Premiere

Are you allowed to divorce your husband if he mistreats you? What are the criteria for receiving alimony? These are questions covered by Sharia, or Islamic law. But religious scholars, judges and ordinary citizens all interpret the law differently. And in the Middle East, opinions are also divided on whether a woman should be permitted to sit as a Sharia judge. Despite the controversy, former lawyer Kholoud Al-Faqih became the first female Sharia judge in the Middle East and she has been trying family cases since 2009. It hasn't been easy; many of her peers, men and women alike, believe women cannot be objective enough to judge such cases. In this portrait, Al-Faqih demonstrates that she is perfectly capable of leaving her emotions outside the courtroom in hearings on divorce, custody and alimony. We follow her as she goes about her daily work, and at home where she has her own family to take care of. Some express positive opinions about this female judge, but following a change in the ultimate authority, and despite her best efforts, Kholoud finds herself sidelined.



United States, 2017
DCP, color, 82 min

Erika Cohn:
Giant Steps (2009)
La guerrera (fiction, 2009)
When the Voices Fade (fiction, 2010)
In Football We Trust (2015)

Director: Erika Cohn
Cinematography: Amber Fares
Editing: Sara Maamouri, Ken Schneider
Sound Design: Jim LeBrecht
Music: Omar Fadel
Production: Erika Cohn for Idle Wild Films
Executive Production: Geralyn White Dreyfous, Diana Dougan
World Sales: Ro*co Films International
Screening Copy: Nicole Docta
Involved TV Channel: PBS



Panorama

Moldovan Miracle

Mirakelet i Moldova

Stian Indrevoll

International Premiere

Before Norwegian optometrist Hans Bjørn Bakkeig visited Moldova in 2001, it was common practice to simply hide visually impaired children away and leave them to their fate. He moved to the country, took up residence in a hotel room, and has since treated more than 10,000 people. The camera follows Hans Bjørn and his irrepressible assistant Tatjana during his consultations and as they journey across the countryside, where people are often too poor to afford glasses. Their costs are covered by sponsors from the Norwegian organization Hjelpt Moldova (Help Moldova). While the duo struggles to expand their clinic, political chaos reigns in the country: in 2015, the year in which Stian Indrevoll collected the material for this documentary, the Moldovan government fell four times, primarily due to corruption and incompetence. Despite the strain on his patience, Bakkeig continues to contact new politicians. After all, no one else will do it: he's still the only optometrist in the country.

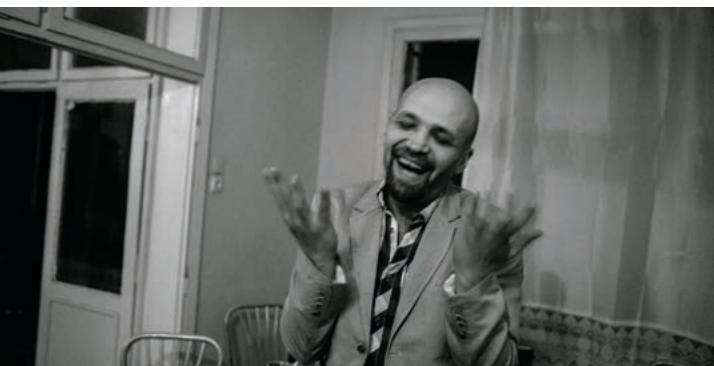
Moldova, Norway, 2017
DCP, color, 82 min

Director: Stian Indrevoll
Cinematography: Arne Daniel Haldorsen, John Donica
Screenplay: Stian Indrevoll
Editing: Siv Lamark
Sound Design: Yngve Sætre
Music: Olav Øyehaug
Production: Johnny Holmvåg for Flimmer Film AS
World Sales: DR Sales
Screening Copy: Flimmer Film AS
Involved TV Channels: TV2, SVT

Stian Indrevoll:
Torstein Raaby (1996)
Tin Soldiers (2004)

Awards: Best West Norwegian Documentary Bergen International Film Festival

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France, Turkey, Germany, 2017
DCP, color, 88 min

Director: Ayse Toprak
Cinematography: Hajo Schomerus, Anne Misselwitz
Screenplay: Ayse Toprak
Editing: Nadia Ben Rachid
Sound: Vincent Rozenberg
Sound Design: Gabriel Mathé
Music: Zeid Hamdan
Production: Antoine Simkine for Les Filmes d'Antoine, Ekin Calisir for Toprak Film, Christine Kiauk for Coin Film
World Sales: Taskovski Films
Screening Copy: Taskovski Films

Ayse Toprak:
Don't Tell Us Fairytale (2012)
Land Ties (2013)
Schools On The Edge (2013)
Another Spring In Iraq (2014)
The Cover Story (2014)

Awards: Human Rights Award Sarajevo Film Festival

Mr. Gay Syria

Ayse Toprak

Twenty-four-year-old Husein is from Syria. As a refugee, he waits in Istanbul for possible placement somewhere in Europe. Married with a young daughter, he also carries a big secret: his homosexuality. He must hide his sexual orientation from his conservative family, but he can be himself with his friends in Istanbul's tight-knit gay community. To bring attention to homosexuality among Syrians, he decides to compete in the Mr. Gay Syria pageant. His emotional performance of a letter to his mother wins him the title. He is then invited to compete for Mr. Gay World in Malta—as long as he can secure a visa. These young gay men in Istanbul live under constant tension: between hoping for a future with a permit to live in a safe European country, and wrestling with the values of their traditional backgrounds. Regardless, this intimate portrait is filled with love and life.

Naila and the Uprising

Julia Bacha

International Premiere

A personal portrait of the Palestinian resistance leader Naila Ayesh, who joins an underground women's network that led a civil resistance movement during the First Intifada in 1987. Their non-violent protests against Israeli occupation brought the Palestinian cause to the attention of the world. Ayesh always insisted that the two peoples living on the same land should have equal rights, without one oppressing the other. Archive footage of the intifada and older news excerpts featuring Ayesh are complemented by private footage of her family life, showing us the price she had to pay to pursue her political struggle. Minimalist animations accompany the more dramatic episodes. According to many of the people interviewed, the central role played by women in the Palestinian resistance seems to have been easily forgotten. They look back at the events that eventually led to the Oslo peace talks—but not without a struggle, as evidenced by the violent arrests, intimidation and torture of Ayesh and her fellow protestors.



Palestine, United States, 2017
DCP, color, 75 min

Director: Julia Bacha
Cinematography: Talal Jabari, Mohammed Abu Safia
Editing: Rebekah Wingert-Jabi, Flavia da Souza
Music: Tristan Capacchione
Production: Rula Salameh for Just Vision, Rebekah Wingert-Jabi
Executive Production: Suhad Babaa for Just Vision, Abigail Disney, Gini Reticker, Barbara Dobkin, Deirdre Hegarty, Joan Platt, Women Donors Network
Screening Copy: Just Vision

Julia Bacha:
Encounter Point (2006)
Budrus (2009)
My Neighbourhood (2012)

Nokia Mobile – We Were Connecting People

Arto Koskinen

In the 1980s, Salo, Finland went from being a sleepy little town to the center of the mobile phone universe. Thanks to technical innovations and trendy designs, Nokia became the world leader in the mobile phone market, but its success was short-lived. These days, Nokia no longer makes mobile phones, and its erstwhile employees have lost their jobs. Nokia designers, managers and developers tell us about how they worked together to make Nokia a business worth billions. Their love for the company and its young corporate culture, in which everyone was seen as equal, facilitated the company's explosive growth. The film's fast editing, the at times comical archive footage of the early mobile phones, garish advertisements from the 1990s and the iconic ringtones appeal to an era that is still fresh in people's minds. In five short chapters, *We Were Connecting People* depicts the rise and fall of one of the biggest telecom companies in history.



Finland, 2017
DCP, color, 92 min

Director: Arto Koskinen
Cinematography: Pini Hellstedt
Screenplay: Arto Koskinen
Editing: Joona Louhivuori
Sound Design: Kimmo Vänttinen
Music: Tapani Rinne
Production: Marianne Mäkelä & Jukka Aaltonen for Illume
World Sales: First Hand Films
Screening Copy: The Finnish Film Foundation
Involved TV Channels: YLE, NRK

Arto Koskinen:
Henkinen arkitehtiuri (1990)
The Last Day of Summer (fiction, 1992)
Ennäystentekijät (1993)
We, Hit by the Lightning (1996)
Haudattu tuntemattomana (1996)
Me valehtelijät (1996)
Who was Felix Kersten (1998)
Handcuff King (fiction, 2002)
River in the Sky (2004)
Piilopaikka kahdelle (fiction, 2005)
Jari Litmanen the King (2012)
Suomen epävirallinen linja (2013)
a.o.



Panorama

Queerama

Daisy Asquith

The archive of the British Film Institute is a treasure chest of British film and TV history. Composed entirely of excerpts from this archive, Queerama tells the extraordinary story of the development of attitudes to homosexuality in the UK. It uses half a century of British legislation on homosexuality (from the Sexual Offences Act of 1967 to the Alan Turing Act of 2017) as its leitmotif. Chronologically, we see the fears, longings, relationships and oppression of gay men and women, and how they have been portrayed in film and on TV, both in fiction and documentary—from stereotypes to frank interviews. A doctor explains that homosexuality isn't innate, but rather caused by youth trauma. A young soldier meets his comrade's provocative gaze. A worried mother exclaims, "It's not normal, is it?" A luscious soundtrack with music by John Grant, Goldfrapp and Hercules & Love Affair not only complements the smoothly edited footage, but also adds its own powerful emotional charge.

United Kingdom, 2017
DCP, color/black and white, 71 min

Director: Daisy Asquith
Editing: Kenny McCracken, Alan Mackay, Daisy Asquith
Production: Catryn Ramasut for ie ie productions
World Sales: Syndicado Film Sales
Screening Copy: Syndicado Film Sales

Daisy Asquith:
15 (2000)
Marrying a Stranger (2002)
Whatever: A Teenage Musical (2004)
The House Clearers (2005)
The Oldest People in the World (2007)
Clowns (2008)
Kimberley: Young Mum (2009)
Liz Smith's Summer Cruise (2009)
Britain: My New Home (2011)
Britain's Holocaust Survivors (2012)
The Queen of North Shields (2013)
Crazy about One Direction (2013)
Velorama (2014)
After the Dance (2015)
Greatest Motherfucker (2016)



Norway, 2017
DCP, color, 76 min

Directors: Adel Khan Farooq, Ulrik Imtiaz Rolfsen
Cinematography: various cinematographers
Editing: Inge-Lise Langfeldt, Lars Christian Nygaardstrand, Mette Cheng Munthe-Kaas, Joakim Schager, Lars Fernando Nerdal
Production: Jonathan Borge
Lie for Up North Film
World Sales: East Village Entertainment
Screening Copy: Norwegian Film Institute

Adel Khan Farooq:
 directing debut
Ulrik Imtiaz Rolfsen:
Izzat (2005)
Bitter Flowers (2007)
The Last Joint Venture (2008)
Haram (2014)

Recruiting for Jihad

Den norske islamisten

Adel Khan Farooq, Ulrik Imtiaz Rolfsen

European Premiere

Filmmakers Ulrik Imtiaz Rolfsen and Adel Khan Farooq make contact with the well-known Norwegian Muslim extremist and jihadi recruiter Ubaydullah Hussain. He gives them permission to make a film and they follow him closely over the course of three years. They visit gatherings of Muslim Brothers and are on the streets with Hussain as he tries to get young people enthusiastic about jihad. We see an 18-year-old Norwegian headed to the airport on his way to Syria. Farooq occasionally argues with Hussain, especially when the latter expresses his support for the terrible attacks elsewhere in Europe. Later, police raid Rolfsen's home and confiscate their footage for evidence. The ensuing trial lasts for months, and *Recruiting for Jihad* becomes less about how Muslim extremists exploit the media—including, potentially, this film. Now, press freedom is also at stake.

Silence Is a Falling Body

Agustina Comedi

World Premiere

Filmmaker Agustina Comedi delves into her father Jaime's past. For many years he was in a relationship with a man, before he ended up marrying her mother. Homosexuality was still taboo in 1980s Argentina, so of course Jaime's true nature was a family secret. Using the large collection of home videos her father made as a hobby, as well as interviews with his old friends, the film gives a beautiful impression of the time before Agustina's birth. It was a time characterized by political activism and awakening gay emancipation, but also the arrival of AIDS. Long after Jaime's death, this discovery of his secret also places Agustina's own life in an entirely new light. The old VHS and 8mm footage of vacations and birthday parties creates a nostalgic, poetic atmosphere, in which the filmmaker compassionately attempts to understand how it must have been for her father to live a lie.



Argentina, 2017
DCP, color, 75 min

Director: Agustina Comedi
Cinematography: Agustina Comedi,
Benjamin Ellemberger, Ezequiel Salinas
Editing: Valeria Racioppi
Sound Design: Guido Deniro
Music: Virus
Production: Juan Carlos Maristany
& Matías Herrera Córdoba for El
Calefon, Ana María Apontes
Screening Copy: El Calefon

Agustina Comedi:
directing debut



The Stranger

En fremmed flytter ind

Nicole Nielsen Horanyi

International Premiere

In 2011, a single mother named Amanda meets Casper on Facebook, and there's an immediate spark between them. As their relationship develops, Amanda discovers through his rather odd messages and phone calls that her new love leads a very complicated life. Nevertheless, Amanda and her daughter think he's wonderful. He soon moves in, and the three of them live together as a happy family. But then cracks begin to appear in his story, and at last Amanda starts to open her eyes. Just who is this man? Amanda and most of the other characters play themselves in this reconstruction of events—Casper, understandably, is played by an actor. Between the reenacted scenes, Amanda answers questions from filmmaker Nicole Nielsen Horanyi. How did they first meet? What was her life like at the time? And why didn't Amanda suspect sooner that Casper wasn't what he seemed?



Denmark, 2017
DCP, color, 104 min

Director: Nicole Nielsen Horanyi
Cinematography: Henrik Bohn Ipsen
Editing: Rasmus Stensgaard Madsen
Sound/Sound Design: Thomas Arent
Music: Kristian Eidnes Andersen
Narration: Amanda Midtgård Kastrup,
Kristen Moltzen, Nicole Nielsen Horanyi
Production: Helle Faber for
Made in Copenhagen
World Sales: Level K
Screening Copy: Danish Film Institute

Nicole Nielsen Horanyi:
The Devilles (2009)
Au Pair (2012)
Naked (2014)
Motley's Law (2015)



Panorama

Strike a Rock

Aliki Saragas

Marikana is a mining town in South Africa where police opened fire on striking workers in 2012, killing a shocking total of 34 men. It marked the start of a grim conflict between women from the community and the mining company, which breached its obligations for worker housing in scandalous ways. The two leading campaigners are grandmothers, one of whom, the indomitable Primrose, even manages to win a seat in parliament, raising their battle for justice to a whole new level. In this intimate, close-up account, the poor but utterly determined women question why they get so little in return for the valuable platinum that's mined there, day in and day out, for wealthy British people. Their years-long struggle for justice and recognition is being ignored by the higher-ups at the company, so what should the women do to make sure they are heard? Will the solidarity and close friendships in the village survive the onslaught from the forces at the center of power, or will their struggle be used for political gain?

This Is Congo

Daniel McCabe

In the period when violence flared in the mineral-rich region of Kivu in the Democratic Republic of Congo, we follow the stories of two civilians and a soldier. Mama Romance manages to get by selling minerals on the black market, a tailor seeks safety in yet another refugee camp—never leaving behind his sewing machine, which helps him and his family to survive—while the internationally famous Colonel Mamadou Ndade takes us into the midst of the fighting against the rebels. The charismatic Mamadou is seen by the people as a hero and symbol of hope. Audio excerpts from English-language news reports provide an explanation of the rapidly unfolding events. The fourth voice in this harsh story is that of an anonymous senior military officer, who testifies to the corruption and chaos in the army and government. Flashbacks outline the various causes of the DRC's ongoing 20 years of horrific civil war. At the same time, we see the beauty and wealth of the country and its resilient inhabitants.



USA, Canada, Congo, Qatar, 2017
DCP, color, 91 min

Daniel McCabe: directing debut

Director: Daniel McCabe
Cinematography: Daniel McCabe, Michael McCabe
Editing: Alyse Ardell Spiegel
Sound Design: Tom Paul
Music: Johnny Klimek, Gabriel Mounsey
Production: Geoffrey McLean, Daniel McCabe, Alyse Ardell Spiegel
World Sales: Dogwoof
Screening Copy: Dogwoof

Up Down & Sideways

Kho ki pa lü

Anushka Meenakshi, Iswar Srikumar

Phek is a village in the Indian state of Nagaland near the border with Myanmar, with around 5,000 inhabitants, nearly all of whom grow rice for their own consumption. As they work in the fields in small cooperative groups called *mûlé*, the men and women sing together. The rhythm and movement of hoeing, plowing, planting and harvesting is accompanied by songs and lyrics that echo through the hills. As the season progresses, the tone changes and the music becomes increasingly hypnotic. The songs have been passed down for generations and tell stories of the land, love, and the concerns of everyday life in an area that for many years has been troubled by political unrest. This portrait of a people with an extraordinary musical culture is lovingly filmed with an eye for detail. Shots of natural beauty and people working in the fields are interspersed with interviews about their lives and music, which are so inextricably linked.



India, 2017
DCP, color, 83 min

Directors: Anushka Meenakshi, Iswar Srikumar
Cinematography: Anushka Meenakshi, Iswar Srikumar, Tarun Saldanha
Editing: Anushka Meenakshi, Iswar Srikumar
Sound: Anushka Meenakshi, Iswar Srikumar
Sound Design: Allwin Rego, Sanjay Maurya
Music: community of Phek
Production: Manas Malhotra
Screening Copy: The U-ra-mi-li Project

Anushka Meenakshi:
My Name Is Basheer (2009)
Iswar Srikumar:
 directing debut

Awards: Director's Guild of Japan Award & New Asian Currents Award of Excellence Yamagata International Documentary Film Festival

Watani My Homeland

Marcel Mettelsiefen

World Premiere

A family with four young children lives in Aleppo, Syria, a city largely destroyed by civil war. The father risks his life every day as he seeks to topple Assad's regime as a commander in the Free Syrian Army. Between the rubble of the largely abandoned neighborhood, and under the constant threat of bombings and sharpshooters, the family tries to get by. One day, the father is turned over to the IS by his own comrades and the mother decides to flee. Together with her children, she travels by way of Istanbul to Germany, where she is warmly welcomed in the beautiful old town of Goslar. Despite their traumatic experiences, the children seem to adapt quickly, but their mother has a hard time in a foreign culture without her husband. In *Watani My Homeland*, the extended version of Marcel Mettelsiefen's 2016 short documentary, the director closely follows the daily life of the family for three years, emphasizing the perspectives of the children. In the process, the film offers a gripping view on what war can do to people's lives.



Germany, United Kingdom, 2017
DCP, color, 77 min

Director: Marcel Mettelsiefen
Cinematography: Marcel Mettelsiefen
Editing: Stephen Ellis
Music: Andrew Phillips
Production: Marcel Mettelsiefen for Unscript Limited, Stephen Ellis, John Keyes for ITN Productions
Executive Production: Chris Shaw for ITN Productions, Anthony Wonke
Co-production: Globalo Media, RYOT
Screening Copy: Raeche1 Isolda
Involved TV Channels: Channel 4, ZDF, PBS

Marcel Mettelsiefen:
Syria: Children on the Frontline (2014)
Children on the Frontline: The Escape (2016)
Slum Britain: 50 Years On (2016)

PARADOCS

regular programs

The “periphery” of the documentary genre takes center stage in the Paradoscs program. It showcases what’s going on beyond the frame of traditional documentary filmmaking, on the borders between film and visual arts, truth and fiction, and narrative and design. This year, Paradoscs is presenting 10 films.

A Bar on Majorca

Eine Kneipe auf Malle

Marian Mayland

The National Democratic Party of Germany (NPD) was founded in 1964, making it the oldest continuously existing far-right party in Germany. Sharing many elements of its program with Hitler's Nazi Party, the NPD no longer has any elected representatives on the state level. Multiple attempts have been made to have the NPD banned, but these have all failed. Early this year, the last ruling on the matter argued that the group is too small and insignificant to warrant an active ban. About a year before this ruling, artist Marian Mayland filmed a demonstration by a handful of NPD supporters on a roll of 30-year-old Kodachrome K40 film. The result is grainy and meaningless until Mayland starts feeding us snippets of information through the audio track. At first these seem unrelated to one another, but gradually we start to make connections. The visuals create an atmosphere susceptible to conspiracy theories, underlining how eager we are to see coherence in what is really nothing more than visual white noise.



Germany, 2017

DCP, color/black and white, 16 min

Director: Marian Mayland

Cinematography: Marian Mayland

Editing: Marian Mayland

Production: Marian Mayland

Screening Copy: Marian Mayland

Marian Mayland:

Driving Around Where the Crescents
Used to Be. A Script (2015)

www.marianmayland.de

Blue Orchids

Johan Grimonprez

European Premiere

In *Blue Orchids*, Johan Grimonprez creates a double portrait of two experts situated on opposite ends of the same issue—the global arms trade. The stories of Chris Hedges, a former *New York Times* war correspondent, and Riccardo Privitera, arms and equipment dealer for the now-defunct Talisman Europe Ltd, provide an unusual and disturbing context for shocking revelations about the industry of war. While interviewing Privitera and Hedges for Grimonprez's recently released feature *Shadow World* (2016), it became clear that the two men were describing the same anguish and trauma, but from paradoxical perspectives. One has dedicated his life to unmasking lies, while the other has built his life on them. Both their personal and political histories gradually reveal the depths of suffering and duplicity, showing that the arms trade is a symptom of a profound illness: greed.



Belgium, 2017

DCP, color, 48 min

Director: Johan Grimonprez

Cinematography: Alex Szombath,
Nicole MacKinlay Hahn

Editing: Dieter Diependaele

Sound: Sarah Dheman, Torsten Goddon

Music: Karsten Fundal

Production: Johan Grimonprez

for Zap O Matik

Screening Copy: Zap O Matik

Johan Grimonprez:

Kobarweng or Where is
Your Helicopter (1992)

Dial H-I-S-T-O-R-Y (1997)

Looking for Alfred (2005)

Double Take (2009)

I May Have Lost Forever

My Umbrella (2011)

...Because Superglue Is Forever! (2012)

Every Day Words Disappear (2016)

Shadow World (2016)

Raymond Tallis - On Tickling (2017)



France, 2017
DCP, color, 96 min

Directors: Véréna Paravel,
Lucien Castaing-Taylor
Cinematography: Véréna Paravel,
Lucien Castaing-Taylor
Editing: Véréna Paravel,
Lucien Castaing-Taylor
Sound: Nao Nakazawa, Véréna
Paravel, Lucien Castaing-Taylor
Sound Design: Bruno Ehlinger
Production: Valentina Novati &
Véréna Paravel for Norte Productions,
Lucien Castaing-Taylor for S.E.L.
World Sales: Elle Driver
Screening Copy: Elle Driver



Belgium, 2017
DCP, color, 20 min

Director: Lou Colpe
Cinematography: Lou Colpe
Screenplay: Lou Colpe
Editing: Nicolas Rumpl
Sound: François Aubinet
Sound Design: François Aubinet
Music: François Aubinet
Narration: Lou Colpe
Production: Julie Frères for Dérives
Screening Copy: Dérives

**Véréna Paravel &
Lucien Castaing-Taylor:**
Canst Thou Draw Out Leviathan with
a Hook? (2012—2016), Leviathan (2013),
Ah humanity! (2015), Somniloquies
(2017), Commensal (2017)
Véréna Paravel:
7 Queens (2007), Interface (2010)
Véréna Paravel & J.P. Sniadecki:
Foreign Parts (2010)
Lucien Castaing-Taylor:
Hell Roaring Creek (2010), The High
Trail (2010), Coom Biddy (2012),
Bedding Down (2012), a.o.
**Lucien Castaing-Taylor
& Ilisa Barbash:**
Made in U.S.A. (1990), In and Out of
Africa (1992), Sweetgrass (2009)

Caniba

Véréna Paravel, Lucien Castaing-Taylor

With *Caniba*, filmmaking anthropologists Véréna Paravel and Lucien Castaing-Taylor (*Leviathan*, 2012) have made a probing, unsettling portrait of Issei Sagawa, the Japanese man who murdered a student and ate part of her in Paris in 1981. He was declared unfit to stand trial, and after two years in a French clinic, he was allowed to return to Japan. There, he wrote a book and made a manga cartoon about his crime, and even appeared in porn. In an attempt to fathom the motives behind his cannibalism, the filmmakers visit Sagawa at his home. A stroke left him partially paralyzed and he is now in his brother's care. Extreme close-ups switch focus between the two brothers, even revealing the pores in their skin. Their close yet complex relationship is a major cornerstone of the film. The contrast between the cannibalistic horror of Sagawa's crime and his current helpless condition is sharp, as is the contrast between the brothers' love of stuffed animals and their extreme sexual desires. Contains shocking images.

If You Were in My Pictures Si tu étais dans mes images

Lou Colpe

International Premiere

It's terrible to see a loved one die. It's even worse if your lover dies far away, in a place you don't know and can't begin to imagine. You can't picture this kind of death, as the loss isn't a direct experience but an imagined scenario, the truth of which you'll never know. Such a death continues to haunt the lives of those left behind. Where does it fit in the scrapbook of daily life? These are the questions filmmaker Lou Colpé asks herself following the sudden loss of her boyfriend. She collects the bits of film she has shot in the year following his death in Bolivia. Her footage is replete with disbelief, sorrow and anger. But life also goes on, and she captures this as well: parties, the changing of the seasons and new friends. Gradually, death fades from the imagination.

El mar la mar

Joshua Bonnetta, J.P. Sniadecki

The Sonoran Desert, on the border between Mexico and the United States, is the harshest of environments. In the summer, daytime temperatures soar above 40 degrees Celsius, and water is scarce. As a local puts it, "Everything wants to hurt you here: the plants, the insects, the wild animals." Only the very poorest illegal immigrants opt to take this route to the U.S. Those who are lucky can cross the desert in three to five days, but most lose their way and die of thirst or hunger, or are picked up by the border patrol. *El mar la mar* relates this human drama through the stories of survivors, trackers and inhabitants of the desert, whose voices we hear on the soundtrack. Here we see few people, and only within the formidable landscape and its ecology. This meditative, sometimes abstract documentary employs 16mm film to address a burning political and social issue with a poetic exploration of the desert.



United States, 2017
DCP, color, 95 min

Directors: Joshua Bonnetta, J.P. Sniadecki
Cinematography: Joshua Bonnetta, J.P. Sniadecki
Editing: Joshua Bonnetta, J.P. Sniadecki
Sound: Joshua Bonnetta, J.P. Sniadecki
Sound Design: Joshua Bonnetta, J.P. Sniadecki
Production: Joshua Bonnetta, J.P. Sniadecki
Screening Copy: J.P. Sniadecki

Joshua Bonnetta:
American Colour (2011)
Remanence I - (Lost, Lost, Lost, Lost) (2013)
J.P. Sniadecki:
Chaiqian (2010)
People's Park (2012)
Yumen (2013)
The Iron Ministry (2014)
Awards: Caligari Film Award Berlin International Film Festival, Universities Culturgest Award IndieLisboa International Independent Film Festival, Olhar Award Best Film Olhar de Cinema Curitiba International Film Festival



Syria, 2017
DCP, color, 45 min

Director: Yaser Kassab
Co-director: Rima Alhamedd
Cinematography: Yaser Kassab
Editing: Yaser Kassab
Sound Design: Yaser Kassab, Bertrand Larrieu
Production: Yaser Kassab for Zenloop
Screening Copy: Zenloop

Yaser Kassab:
directing debut

Awards: Joris Ivens Grand Prix Best First Film International Competition Cinema Du Reel Film Festival, Best Mid-Length Documentary Festival Dei Popoli

On the Edge of Life

Yaser Kassab

When the Syrian civil war reached the city center of Damascus, filmmaker Yaser Kassab and his wife Rima fled to Lebanon. On hearing the news that Yaser's brother had passed away in Aleppo, they continued to a remote and abandoned place in Turkey. For 18 months, Yaser and Rima live here, with nothing to do except wait and grieve. The couple's thoughts are constantly with their family members who decided to stay in Syria. They maintain contact through unreliable Skype connections and shattered smartphone screens, feeling beaten and powerless as if they have been placed outside time—lost in a kind of hibernation. With dark images that are likely metaphorical, Kassab documents the passive side of war where there is no action or violence—only the endless monotony of an uncertain future, and the apathy that comes along with it. This claustrophobic personal account covers sadness, memories and the hope for a better future.



Paradocs

Silica

Pia Borg

A location scout lands in the desert of South Australia suffering from a nasty case of jetlag. She's doing research for a film set on another planet and has come to visit the local opal mining towns, but it turns out that most of the settlements are deserted. The combination of exhausted mines and competition from imitation stones means that mine workers have moved away, leaving behind caves and houses and the relics of other science fiction films shot in the area. In the end, these will have as much impact on the landscape as the Aboriginal people who have been leaving signs throughout the region for thousands of years. In this fiction-essay hybrid, filmmaker Pia Borg examines what it means to feel at home somewhere. Can an alien place feel familiar? Was it precisely this utterly dissociative quality of the desert that gives opal, the region's primary resource, its value? After all, the stone also plays a role in Aboriginal mythology and superstition. Reality and fabrication intertwine in a succession of microscopic shots of opals, computer-generated landscapes and 35mm footage.



Switzerland, 2017
DCP, color, 13 min

Director: Aurèle Ferrier
Cinematography: Aurèle Ferrier
Editing: Aurèle Ferrier
Sound Design: Peter Bräker
Production: Aurèle Ferrier for
Aurèle Ferrier Filmproduktion
Screening Copy: Aurèle Ferrier Filmproduktion

Aurèle Ferrier:
Desert Talks (2014)
Infrastructures (2014)
Old Mill (2016)
www.aureleferrier.ch

Transitions

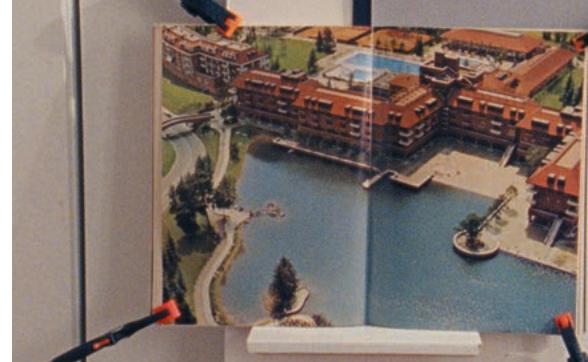
Aurèle Ferrier

We are currently in the Anthropocene, the first geological age in which the surface of the earth has been radically and permanently changed by human activity. Particles of soot are turning the ice cap at the North Pole gray; where the Amazon rain forest once flourished, all that's left is a bald scar; and countless mines are creating pockmarks on the face of the planet. This is the picture at the macro level, but we can also see the influence of our human footprint with our own eyes, in our immediate surroundings. The most obvious example is perhaps in Las Vegas, the energy-guzzling gamblers' paradise in the desert of Nevada. Inhospitable nature dominates outside the city limits: sand, wind and cactuses reign supreme. Then there's a sudden transition to prefab dwellings, asphalt and cars, leading to its climax in the casino playground of The Las Vegas Strip. This contrast between nature and culture is already extreme, but it's heightened even further when captured in slow tracking shots of completely deserted streets and neighborhoods. All that we see is the "hardware" placed by people—the evidence of our presence.

Two

Riccardo Giacconi

Silvio Berlusconi's long tentacles stretch out to almost every section of Italian society. The self-made billionaire and three-time prime minister owns publishing houses, a film company and various TV stations, and was the owner of soccer team AC Milan for more than 30 years. His first successes were in the construction business. In early 1970s Milan, he completed a variety of large building projects, including the utopian Milano 2 that he conceived as a "ghetto for the rich." In this schematic and slightly surrealistic film essay, Riccardo Giacconi sketches out the development of this neighborhood, which would later become home to TeleMilano. As Italy's first commercial TV station, TeleMilano represented the start of Berlusconi's media empire—it also served as the basis for his future political power. Meanwhile, the area has come to resemble yet another normal suburb. Presented through aged and yellowed pictures, the right-wing populist ideology of those times seems far away. But the location shots aren't frozen in the past—they show actual movement. Even after a half century, Berlusconi's influence is still very much alive.



France, Italy, 2017
DCP, color, 17 min

Director: Riccardo Giacconi
Cinematography: Léo Lefèvre
Screenplay: Antonella Anedda
Editing: Riccardo Giacconi
Sound: Pierre George
Sound Design: Arno Ledoux
Production: Estelle Benazet for Le Fresnoy
Co-production: Careof
Screening Copy: Le Fresnoy

Riccardo Giacconi:
They Gave Us the Land (2008)
La scena emisferica (2009)
L'altra faccia della spirale (2010)
L'éternité par les astres (2011)
În forma lucrurilor care trebuie să
vîna (2011)
Chi ha lottato con l'angelo resta
fosforescente (2013)
Entrelazado (2014)
Gondwana (2017)
www.riccardogiacconi.com



Portugal, France, 2017
DCP, color, 21 min

Director: João Pedro Rodrigues
Cinematography: João Pedro Rodrigues, Jacob Wiener, José Magro, João Rui Guerra da Mata, Amândio Coroado
Editing: João Pedro Rodrigues, Tomás Paula Marques
Sound: Nuno Carvalho
Production: João Pedro Rodrigues for Centre Pompidou
Co-production: Le Fresnoy
World Sales/Screening Copy: Agencia - Portuguese Short Film Agency

João Pedro Rodrigues:
Esta é a minha casa (1997)
Viagem à Expo (1998)
O fantasma (fiction, 2000)
To Die Like a Man (fiction, 2009)
Alvorada vermelha (2011)
The Last Time I Saw Macao (fiction, 2012)
IEC Long (2015)
The Ornithologist (2016)
a.o.

MUSIC DOCUMENTARY

regular programs

Capturing a band, an orchestra or a musician, these documentaries live for music. This year the festival is showcasing 16 films in this program section, selected in collaboration with the Amsterdam cultural center Melkweg, which also hosts several screenings accompanied by live performances.

American Valhalla

Andreas Neumann, Joshua Homme

In March 2016, rock legend Iggy Pop—who made his name with proto-punk band The Stooges—released the album *Post Pop Depression*, an instant hit with critics and audiences alike. Pop collaborated on the record with Josh Homme (Queens of the Stone Age), who co-wrote the songs, produced and played guitar. *American Valhalla* covers the genesis of this album and reports on the follow-up tour, capturing the unstoppable energy of quasi-septuagenarian Iggy Pop. Co-directed by Homme, the film includes excerpts from both men's diaries, studio recordings made in the desert of the Joshua Tree National Park and live concert footage. There are also a ton of interviews, including Pop and Homme talking about their remarkable collaboration. They discuss Pop's Berlin period, when he worked with David Bowie on legendary LPs *The Idiot* and *Lust for Life* (both 1977). Pop started rehearsals for the *Post Pop Depression* tour the day after Bowie's death.



United Kingdom, United States, 2017
DCP, color/black and white, 82 min

Directors: Andreas Neumann, Joshua Homme
Cinematography: Andreas Neumann
Screenplay: Joss Crowley
Editing: Tim Woolcott
Sound Design: Wid Cook
Production: Joss Crowley & Peter Worsley for Eagle Rock Film Productions, Andreas Neumann, Joshua Homme
Executive Production: Geoff Kempin & Terry Shand for Eagle Rock Film Productions, Kristen Welsh
Screening Copy: Eagle Rock Film Productions

Andreas Neumann:
 directing debut
www.neumannvision.com
Joshua Homme:
 directing debut

Betty – They Say I'm Different

Phil Cox

World Premiere

With her suggestive lyrics ("If I'm in Luck I Might Get Picked Up") and audacious outfits, the funk singer Betty Davis is far ahead of her time. Too far, perhaps. "If Betty were singing today she'd be something like Madonna; something like Prince," wrote jazz trumpeter Miles Davis in his 1989 autobiography. Davis married Betty in 1968, and she kept his surname after their divorce the following year. *Betty – They Say I'm Different*, named after her second studio album, which was released in 1974, focuses on the reasons why this "bold soul sister" left the music industry in the late 1970s. There are interviews with family members, friends and former band members. The voice-over, tinted with resignation as it describes her life and its directions, is inspired by interviews with Betty Davis and her song lyrics. Davis has various alter egos: besides Nasty Girl (the title of her third album), there's also the more spiritual Crow. Regardless, she's "happy my music is still alive."



United Kingdom, France, 2017
DCP, color/black and white, 52 min

Director: Phil Cox
Cinematography: Phil Cox
Editing: Esteban Uyarra
Sound: Phil Cox
Production: Giovanna Stopponi for Native Voice Films, Damon Smith, Laurent Mini for La Compagnie Des Taxi-Brousse
Executive Production: Karim Samai for La Compagnie Des Taxi-Brousse, Catherine Bailey for Catherine Bailey Ltd
Screening Copy: Native Voice Films
Involved TV Channel: ARTE France

Phil Cox:
 The Bengali Detective (2011)
 Love Hotel (2014)
 Love Hotel Interactive (2014)
 Captured in Sudan (2017)
Phil Cox & Valeria Mapelman:
 We Are the Indians (2005)

idfa
forum



Music Documentary

Bunch of Kunst

Christine Franz

Deejay-musician Andrew Fearn's laptop rests on a stack of beer crates, a sticker of a raised middle finger on the open lid. Just occasionally he taps a key with one hand, a beer in the other, as he shakes his head to the rhythm. Standing next to him is singer Jason Williamson, spitting his street-poetic lyrics into the microphone. These are the unforgettable Sleaford Mods, a duo from Nottingham, England who broke through a couple of years ago. Known to some as "the voice of Britain"—a Britain of unemployment, cutbacks, the daily grind and getting wasted on weekends—these two fortysomethings concoct a heady mix of energetic punk and raw rap lyricism. They also want to have as little to do with the music industry as possible. In *Bunch of Kunst*, we see that their sound and message are catching on outside Britain as well, as we follow the band and their manager over the course of two years to recording sessions and shows at home and abroad. One 54-year-old fan gives them the ultimate accolade: "It was the best gig since I saw the Sex Pistols in '77."

Germany, 2017
DCP, color, 103 min

Director: Christine Franz
Cinematography: Daniel Waldhecker, Patrick Meyer-Clement, Florian Henke, Ingo Brunner, Simon Parfment
Screenplay: Christine Franz
Editing: Oliver Werner
Sound: Julius Hofstädter
Sound Design: Harald Ansorge, Julius Hofstädter
Music: Sleaford Mods, extnddntwrk
Production: Christine Franz
World Sales: Magnetfilm GmbH
Screening Copy: Magnetfilm GmbH

Christine Franz:
directing debut

Awards: Q Best Film Q Awards



Chavela

Catherine Gund, Daresha Kyi

Singer Chavela Vargas (1919-2012) was born in Costa Rica, but at 14 she left for Mexico, where she went on to perform in elegant clubs. "When I dressed like a woman I just looked like a transvestite," so she decided to comb her hair back and to wear pants and a poncho—creating a look that was considered outrageous in 1930s Mexico. Charismatic, deep-voiced and with a taste for tequila, Vargas sang *rancheras*, impassioned songs about despair, pain and heartbreak. *Chavela* includes archive material and interviews with the likes of Spanish filmmaker Pedro Almodóvar, but it begins with a spellbinding rendition of "Soledad" ("Loneliness") from 1991. One interviewee points out that given the patriarchal nature of Mexican society, Vargas had little choice but to be butch. Although she did not come out as a lesbian until the age of 81, her sexual orientation was a public secret. In the 1940s she had an affair with the artist Frida Kahlo, and in the 1950s she slept with Hollywood star Ava Gardner. Co-director Catherine Gund's 1991 interview with the singer forms the backbone of the film.

United States, 2017
DCP, color/black and white, 93 min

Directors: Catherine Gund, Daresha Kyi
Cinematography: Catherine Gund, Natalia Cuevas, Paula Gutiérrez Orio
Editing: Carla Gutierrez
Sound: Isabel Muñoz, Elena Coderch
Sound Design: Isabel Muñoz, Elena Coderch
Music: Gil Tami
Production: Catherine Gund for Aubin Pictures, Daresha Kyi for Aubin Pictures
Executive Production: Lynda Hienman & Bruce Heavin & Agnes Gund & Pepita Serrano for Aubin Pictures
World Sales/Screening Copy: Latido Films

Catherine Gund:
Hallelujah! Ron Athey: A Story of Deliverance (1998), Making Grace (2004), What's on Your Plate? (2009), Born to Fly (2014), Dispatches from Cleveland (2017)
Daresha Kyi:
The Thinnest Line (fiction 1988), Land Where My Fathers Died (fiction, 1991)
www.dareshakyi.com

Awards: Audience Award San Francisco International LGBTQ Film Festival, Documentary Grand Jury Prize OutFest LGBT Los Angeles Film Festival, Jury Award Florence Queer Film Festival a.o.

Clive Davis: The Soundtrack of Our Lives

Chris Perkel

Record label boss and talent scout Clive Davis has been active in the music industry for 50 years. He studied law at Harvard and was working for the legal department at Columbia Records when he was asked to take over the rock department (CBS Records). “I knew nothing about music,” he says of his early days in this documentary, which covers half a century in the music business. In 1967, he attended the Monterey Pop Festival, where he heard Janis Joplin. He signed her on the spot, along with guitarist Santana and later Bruce Springsteen. Several more successes followed, until he was fired in 1973. This prompted him to set up the Arista Records label, which signed acts including Barry Manilow, Lou Reed and a 19-year-old Whitney Houston. The film, which features archive footage, interviews and performances, examines Davis’s relationship with Houston, for whom he acted as a father figure. Nevertheless, the day after her death, he decided to go ahead with his annual pre-Grammy Awards party: “The show must go on.”



United States, 2017
DCP, color, 123 min

Director: Chris Perkel
Cinematography: Kenny Stoff
Editing: Chris Perkel
Music: Paul Henning
Production: Michael Bernstein for Scott Free Productions
Executive Production: Ridley Scott & Mary Lisio for Scott Free Productions, Stuart Ford & David Schulhof & Deborah Zipser for IM Global
World Sales: IM Global
Screening Copy: Abramorama

Chris Perkel:
The Town That Was (2007)
Foreman (2017)
www.chrisperkel.com

Eric Clapton: Life in 12 Bars

Lili Fini Zanuck

European Premiere

Is it possible to sum up the life of guitar legend Eric Clapton, with all its ups and downs, in a little more than two hours? *Eric Clapton: Life in 12 Bars* proves that it is—with the emphasis on his early years. In the 1960s, he played with The Yardbirds, John Mayall & the Bluesbreakers and super trio Cream. The popularity of his style, heavily influenced by the blues, meant that black musicians gained greater acceptance, particularly in the United States. These were the days when people chalked “Clapton is God” on walls. Made up entirely of archive footage, this film covers both Clapton’s musical career and his private life. Clapton’s discovery that his mother was not his birth mother led to anger and feelings of rejection that he channeled through his guitar playing. For years, he was also addicted to drugs and alcohol. His lowest point came with the death of his four-year-old son Conor in 1991. This tragic accident resulted in his biggest hit, “Tears in Heaven.” Afterwards, the blues hero finally got “the family I always wanted,” including four daughters.



United Kingdom, 2017
DCP, color/black and white, 135 min

Lili Fini Zanuck:
Rush (fiction, 1991)

Director: Lili Fini Zanuck
Editing: Chris King
Music: Gustavo Santaolalla
Production: John Battsek for Passion Pictures, Lili Fini Zanuck, Larry Yelen, Scooter Weintraub
Executive Production: Vinnie Malhotra for Showtime Networks
World Sales: Altitude Film Sales
Screening Copy: Altitude Film Sales



Music Documentary

Ethiopiques – Revolt of the Soul

Maciej Bochniak

International Premiere

In 1997, the Western world was first introduced to the rich musical history of Ethiopia through the *Éthiopiques* series of CDs, which is now in its 30th release. The eponymous documentary tells the story of the French music journalist Francis Falceto, who masterminded this famous series. He worked together with producer Amha Eshete, who between 1969 and 1975 made 120 singles and 14 albums with Ethiopian musicians. The music emerged from a less repressive time in the late 20th century when Emperor Haile Selassie tolerated this infectious music, with its African sound influenced by Western genres such as soul, funk, rock 'n' roll and jazz. Eshete, who for many years lived as an exile in the United States, explains how everything changed with the military coup of 1974, bringing into power the brutal Derg regime that ruled until 1991. In addition to Falceto and Eshete, we hear from various Ethiopian musicians, including Girma Beyene, who was the pianist and arranger for the Walias Band. *Éthiopiques* also features playful animations and finishes with Beyene's comeback, including live performances and recordings for *Mistakes on Purpose*, the 30th CD in the series.

Poland, Germany, 2017
DCP, color/black and white, 70 min

Director: Maciej Bochniak
Cinematography: Grzegorz Hartfiel
Editing: Ziemowit Jaworski
Sound: Charlie Sénécaut, François Clos, Jan Rey
Sound Design: Jan Chojnacki
Animation: Tomasz Bochniak
Production: Mikolaj Pokromski for Pokromski Studio
World Sales: CAT&Docs
Screening Copy: Pokromski Studio
Involved TV Channel: HBO Europe

Maciej Bochniak:
The Reception (2011)
One Billion Happy People (2012)
Disco Polo (fiction, 2015)
Maciej Bochniak & Sławomir Mateja:
The Room (2011)



Brazil, France, 2017
DCP, color, 88 min

Directors: Vincent Moon, Priscilla Telmon
Cinematography: Vincent Moon, Priscilla Telmon
Editing: Vincent Moon, Priscilla Telmon
Sound: Vincent Moon, Priscilla Telmon
Production: Fernanda Abreu for Fevereiro Filmes, Priscilla Telmon & Vincent Moon for Petites Planètes
Screening Copy: Petites Planètes

Vincent Moon & Priscilla Telmon:
Ashram (2017)
Vincent Moon:
A Skin, a Night (2006), Beirut - Cheap Magic Inside (2007), La faute des fleurs: A Portrait of Kazuki Tomokawa (2009), Temporary Valparaiso (2010), An Island (2010), Esperando el tsunami (2011), Jakarta Jakarta! (2011), Traces of Crimea (2012), La cueca, antes de dios (2013), Arménie, par la grâce de Dieu (2013), Efterklang, the Last Concert (2014)
www.vincentmoon.com

Híbridos, the Spirits of Brazil

Vincent Moon, Priscilla Telmon

International Premiere

This contemplative documentary is the result of three years of research into the diverse religious rituals of Brazil, from Roman Catholic to Umbanda and candomblé—mixtures of African traditions with Catholicism. French filmmakers and artists Vincent Moon and Priscilla Telmon investigated the relationship between trance, ecstasy, music, apparitions and spiritual rituals. In addition to capturing spectacular landscapes, they film the ceremonies with the camera in the midst of the ritual, allowing us to become part of the mystical experience. Traditional song accompanies many of the rituals, and the ceremonies include a shamanistic ritual performed by indigenous people in Mato Grosso, modern evangelical practices in Rio de Janeiro, and a faith-healing ceremony at a spiritual center. This exploration of spiritual movements in Brazil wouldn't be complete without the largest Catholic procession in the world, in the Amazonian city of Belém.

Imposed Piece

Brecht Vanhoenacker

International Premiere

The Queen Elisabeth Competition is a prestigious music contest alternately held for young violinists, pianists and singers in Brussels. *Imposed Piece* follows the 12 finalists at the 2015 violin competition. In addition to a well-known violin concerto, they also have to perform a work composed specially for the competition's finale. They practice for eight days in complete isolation—they even have to turn over their phones—in a chapel surrounded by nature. Then there's the run-through with conductor Marin Alsop and rehearsals with the National Orchestra of Belgium. The beautifully shot and calmly edited film follows the competitors as they help one another, have breakfast together, experience doubts and practice incredibly hard for their compulsory (imposed) piece, which in 2015 was *Aussi peu que les nuages* by the Swiss composer Michael Jarrell—a difficult piece “with lots of notes and a very fast tempo.” One South Korean violinist gets a pain in her arm from the eight-hour practice schedule, while another competitor admits that her legs always shake when they call her to the stage. Then, when the jury chairman announces the three winners, a confusing situation gives rise to even more tension.



Belgium, 2017
DCP, color, 74 min

Director: Brecht Vanhoenacker
Cinematography: Maximiliaan Dierickx
Editing: Dieter Diependaele
Sound: Kristof Lebrun, Claudio Mendonck
Sound Design: Eneas Mentzel
Production: Eva Van Riet & Bo de Group
 for Caviar Antwerp, Frank van Passel
World Sales: Wide House
Screening Copy: Wide House

Brecht Vanhoenacker:
An Inch Shorter (2011)
Ways of Living (2013)
Buffalo Forever (2014)
Blij dat ik jou heb (2015)
‘t Is niet zo erg (2016)
The City, My Home (2016)
www.brechtvанhoenacker.com

Living on Soul

Jeff Broadway, Cory Bailey

International Premiere

Soul singer Sharon Jones, the subject of the 2015 documentary *Miss Sharon Jones!*, was one of the artists signed to funk, gospel and soul label Daptone Records. *Living on Soul* captures the series of concerts this “female James Brown” and fellow artists from the Daptone roster performed in December 2014 at the legendary Apollo Theater in New York, where stars such as Billie Holiday and James Brown once performed. Shot against a red background, the beautiful scenes from the intensely energetic concert alternate with backstage events and interviews with the performing artists, including Charles Bradley, Naomi Shelton and the Como Mamas. Someone else who gets a turn to speak is Gabriel Roth, who co-founded Daptone Records in 2001 and now also plays bass in Jones's backup band The Dap-Kings. As well as being an exhilarating concert film, *Living on Soul* is a fitting tribute to Jones and Bradley, who both died recently.



United States, 2017
DCP, color, 96 min

Directors: Jeff Broadway, Cory Bailey
Cinematography: Jeff Broadway, Cory Bailey
Editing: Lenny Mesina
Sound: Eric R. Fischer
Production: Jeff Broadway for Valentine Street Productions, Cory Bailey for Valentine Street Productions
World Sales: The Orchard
Screening Copy: The Orchard
Involved TV Channel: NTR

Jeff Broadway:
Our Vinyl Weighs a Ton (2013)
Jeff Broadway & Kai Boydell:
Godspeed Taiwan (2013)
Cory Bailey:
 directing debut



Music Documentary

The Man Behind the Microphone

Claire Belhassine

World Premiere

It was quite by chance that Claire Belhassine discovered her grandfather had been a famous singer in Tunisia. *The Man Behind the Microphone* follows her quest to find out about his past and why she knew nothing about it. Her grandfather's name was Hédi Jouini (1909-1990). He was known as "Tunisia's Frank Sinatra," and he wrote around a thousand songs, appeared in films and contributed to the growing self-awareness in Tunisia, which became independent from France in 1956. Belhassine's personal film tells more than one story: it's at once a chapter from musical history, a poignant family chronicle and a sociological account of changes in a country where Western and Arab influences merge. In interviews with her father, an uncle and two aunts, Belhassine comes to grips with the family dynamics, which her father Ferid describes as "very dysfunctional." Archive footage and home movies from her summer vacation in Tunis frame what the uncle dubs a "sad story," but one that nonetheless culminates in a regained sense of family and belonging.

United Kingdom, Tunisia, Qatar, 2017
DCP, color/black and white, 85 min

Director: Claire Belhassine
Cinematography: Patrick Jackson, Jay Odedra
Editing: Joby Gee, Adam Finch
Sound: Ludovic Morin, Tatiana El Dahdah
Music: Tom Hodge, Franz Kirmann
Production: Claire Belhassine
for Claire De Lune Films
Executive Production: Mike Lerner for
Nutopia/Roast Beef, Olfa Rambourg
for The Rambourg Foundation
Screening Copy: Claire De Lune Films

Claire Belhassine:
directing debut



May It Last: A Portrait of the Avett Brothers

Michael Bonfiglio, Judd Apatow

European Premiere

The album *True Sadness* by folk rock band The Avett Brothers was nominated for a Grammy in 2017. *May It Last: A Portrait of the Avett Brothers* follows Scott and Seth Avett, the singing brothers from the state of North Carolina, over the two years it took to make the album. Filmmakers Judd Apatow (known for comedies like *Knocked Up* and producer of the series *Girls*) and Michael Bonfiglio were allowed to film anything they wanted. The result not only provides some fascinating insight into the artistic process, but also reveals events in the personal lives of the brothers and their band, from illness and birth to divorce. The film features archive footage, interviews and excerpts from concerts, ending with a show at Madison Square Garden. *True Sadness* was produced by the famous music producer Rick Rubin, who observes that it's not just the brothers' singing that is harmonious: "Think of all the brother groups that eventually fall to infighting—these guys haven't." So it may indeed last, as the film's title suggests.

United States, 2017
DCP, color, 104 min

Directors: Michael Bonfiglio, Judd Apatow
Cinematography: Jonathan Furmanski
Editing: Paul Little
Sound: Brad Bergbom
Music: The Avett Brothers
Production: Michael Bonfiglio
for RadicalMedia, Judd Apatow
for Apatow Productions
Executive Production: Jon Kamen & Dave
O'Connor & Justin Wilkes for RadicalMedia
World Sales: United Talent Agency
Screening Copy: RadicalMedia
Involved TV Channel: HBO

Michael Bonfiglio & Judd Apatow:
Doc & Daryl (2016)
Michael Bonfiglio:
You Don't Know Bo: The Legend of
Bo Jackson (2012)
From the Ashes (2017)
Judd Apatow:
The 40 Year Old Virgin (fiction, 2005),
Knocked Up (fiction, 2007)
Funny People, (fiction, 2009)
This Is 40 (fiction, 2012)
Trainwreck (fiction, 2015)
www.juddapatow.com

Awards: 24 Beats Per Second
Audience Award SXSW Film Festival

Queercore: How to Punk a Revolution

Yony Leyser

Dissatisfaction with “bourgeois” aspects of the gay rights movement and machismo in the 1980s punk scene triggered the emergence of a movement known as queercore, a portmanteau of queer and hardcore. *Queercore: How to Punk a Revolution* documents the development of this anarchistic, alternative punk/gay culture. It embraced the DIY attitude of punk: making fanzines, distributing your own records, inventing and expressing your own aesthetic, and addressing revolutionary gay politics in homemade magazines and experimental films. Started by Bruce LaBruce and G. B. Jones in Toronto, the movement spread to San Francisco, where following the model of the magazine *J.D.s*, the magazine *Homocore* was launched. The documentary is made up of the partly animated content of these magazines, experimental films from the 1980s and 1990s, interviews with the people involved, and archive footage of bands such as Pansy Division, A.S.F. and Fifth Column. It also questions whether the queer community has become too mainstream—shouldn’t it be reemphasizing its outsider position?



Germany, 2017
DCP, color/black and white, 83 min

Director: Yony Leyser
Cinematography: Nina Berfelde
Editing: Ilko Davidov
Music: Hyenaz
Production: Nina Berfelde for Totho cmp GmbH, Yony Leyser for Desire Productions GmbH
World Sales: CAT&Docs
Screening Copy: CAT&Docs
Involved TV Channel: ARTE

Yony Leyser:
 William S. Burroughs: A Man Within (2010)
 Desire Will Set
 You Free (fiction, 2015)

Awards: Felix Award Best Documentary Rio de Janeiro International Film Festival

Ryuichi Sakamoto: Coda

Stephen Nomura Schible

“I want to make more music” was the reaction of Japanese composer and musician Ryuichi Sakamoto when he was diagnosed with throat cancer in 2014. Not long after his treatment he started making a new album, *async*, which came out at the beginning of 2017, and it’s the composition process that forms the leitmotif of the documentary. To Sakamoto, everything is music, and he’s eager to experiment, for example using natural sounds. He also draws inspiration from Andrei Tarkovski’s use of sound and music in the film *Solaris*. The documentary starts in early 2012, a year after the Fukushima nuclear disaster, and shows the modest and thoughtful Sakamoto as a critic of nuclear energy and weapons. His concern for the environment began 20 years ago, after which he became increasingly political, also in his music. In archive footage, we see Sakamoto as a member of the electronic music group Yellow Magic Orchestra and as the conductor of his Oscar-winning score for *The Last Emperor*.



United States, Japan, 2017
DCP, color, 102 min

Director: Stephen Nomura Schible
Cinematography: Neo Sora, Tom Richmond
Editing: Hisayo Kushida
Sound Design: Tom Paul
Production: Eric Nyari for Cineric, Inc., Stephen Nomura Schible for Borderland Media, Yoshiko Hashimoto for Documentary Japan Inc.
World Sales: Doc & Film International
Screening Copy: Doc & Film International
Involved TV Channels: NHK, AVROTROS

Stephen Nomura Schible:
 Eric Clapton: Sessions for Robert J (2004)

idfa
forum



Music Documentary

Silvana

Mika Gustafson, Olivia Kastebring, Christina Tsiobanelis

International Premiere

“Let’s smash patriarchy!” Swedish hip-hop artist Silvana Imam shouts through a megaphone, and hundreds of hands shoot into the air. Her raw raps are autobiographical and strongly focused around sexual identity, politics and her own immigrant background—her father is from Syria, her mother from Lithuania. Silvana arrived in Sweden at an early age, and the documentary contains video footage of her as a child. She describes herself as a lesbian, feminist and anti-racist punk rapper, and calls Sweden a disgusting country: a conservative nation bursting with xenophobia. We also see her perform at the Way Out West festival, where she makes fun of Neo-Nazi’s: “Go kiss your fucking swastika!” *Silvana* starts in 2014, the year of her breakthrough, revealing someone who is both arrogant and insecure. The film also documents her romance with singer Beatrice Eli—also a “power pussy” who makes music for and about women.

Sweden, 2017
DCP, color, 95 min

Directors: Mika Gustafson, Olivia Kastebring, Christina Tsiobanelis
Cinematography: Mika Gustafson, Olivia Kastebring, Christina Tsiobanelis
Editing: Charlotte Landelius
Sound: Mika Gustafson, Olivia Kastebring, Christina Tsiobanelis
Sound Design: Brian Dyrby, Mira Falk
Music: Therese Helgesson
Production: Stina Gardell & Anna Weitz for Mantaray Film
World Sales: Rise and Shine World Sales
Screening Copy: Swedish Film Institute
Involved TV Channel: SVT

Mika Gustafson:
Without Definition (2011)
Girlfriend Gaze (fiction, 2013)
22 May (fiction, 2014)
Mephobia (fiction, 2017)
Olivia Kastebring:
Juck (2017)
www.oliviakastebring.com
Christina Tsiobanelis:
directing debut



United States, Germany, 2017
DCP, color, 88 min

Director: Till Schauder
Cinematography: Till Schauder, Gerardo Milsztein
Editing: Tina Grapenthin
Sound: Michael Geck
Sound Design: Michael Frank
Music: Max Avery Lichtenstein, Shahin Najafi
Production: Sara Nodjoumi & Till Schauder for Partner Pictures
World Sales: Ro*co Films International
Screening Copy: Partner Pictures
Involved TV Channel: WDR, ITVS

Till Schauder:
City Bomber (fiction, 1995)
Strong Shit (fiction, 1997)
Santa Smokes (fiction, 2002)
Duke’s House (fiction, 2004)
The Iran Job (2012)
The Young Man and the Sea (2015)
Warriors of Faith (2017)

Awards: Golden Heynal Krakow Film Festival, Most Valuable Documentary of the Year Award Cinema for Peace

When God Sleeps

Till Schauder

After he addressed an imam in a song—which was taken as an insult—a fatwa was issued against the Iranian musician, poet, singer and activist Shahin Najafi in 2012. Calling for his death, the fatwa offered a \$100,000 reward. He travels from Turkey to Germany and settles in Cologne, where he now lives in fear: “sleeping with one eye open and with a knife under the pillow.” Although Najafi is in constant danger, he continues to try to play music, even after most of his band members have quit—they’re just too scared to play. When he adds fuel to the fire by releasing a new song about male domination in the Islamic world, the fatwa is issued again—now with a \$500,000 reward. Will he put his audience in danger if he goes on tour? Perhaps inevitably, this portrait of the “Salman Rushdie of rap” also covers issues such as terrorism, religion, repression, artistic protest and the refugee crisis.



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JONATHAN HARRIS' TOP 10

focus programs

Following in the footsteps of filmmakers like Werner Herzog, Pirjo Honkasalo and Errol Morris, American artist Jonathan Harris has selected IDFA's first interdisciplinary Documentary Top 10. The result is an eclectic selection that includes classics of non-fiction cinema, as well as a book, a radio project, a video game and an internet platform. In addition to the Top 10, IDFA is also presenting the first international retrospective of Harris' pioneering work (see page 197).

This program is made possible with support from the Mondriaan Fund.

Powers of 10

By Jonathan Harris

This is a “top-10” list of works that have shaped me, roughly in the order I encountered them—waypoints on the journey of life.

As a way of introduction, here are the famous “Ox-Herding Pictures,” composed by a 12th-century Chinese monk, describing the stages of practice leading to the Buddhist notion of enlightenment (and my favorite top-10 list of all time).



1. In Search of the Ox

In the pasture of the world,
I endlessly push aside the tall
grasses in search of the Ox.
Following unnamed rivers,
lost upon the interpenetrating
paths of distant mountains,
My strength failing and my vitality
exhausted, I cannot find the Ox.

2. Discovery of the Footprints

Along the riverbank under the trees,
I discover footprints.
Even under the fragrant grass,
I see his prints.
Deep in remote mountains
they are found.
These traces can no more be hidden
than one's nose, looking heavenward.

3. Perceiving the Ox

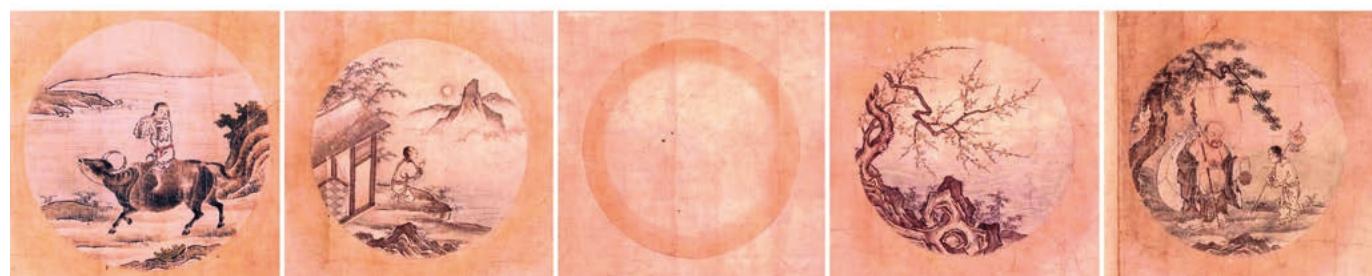
I hear the song of the nightingale.
The sun is warm, the wind is mild,
willows are green along the shore –
Here no Ox can hide!
What artist can draw that massive head,
those majestic horns?

4. Catching the Ox

I seize him with a terrific struggle.
His great will and power
are inexhaustible.
He charges to the high plateau
far above the cloud-mists,
Or in an impenetrable ravine he stands.

5. Taming the Ox

The whip and rope are necessary,
Else he might stray off down
some dusty road.
Being well-trained, he becomes
naturally gentle.
Then, unfettered, he obeys his master.



6. Riding the Ox Home

Mounting the Ox, slowly
I return homeward.
The voice of my flute intones
through the evening.
Measuring with hand-beats
the pulsating harmony,
I direct the endless rhythm.
Whoever hears this melody
will join me.

7. The Ox Transcended

Stride the Ox, I reach home.
I am serene. The Ox too can rest.
The dawn has come. In blissful repose,
Within my thatched dwelling
I have abandoned the whip and ropes.

8. Both Ox and Self Transcended

Whip, rope, person, and Ox –
all merge in No Thing.
This heaven is so vast,
no message can stain it.
How may a snowflake exist
in a raging fire.
Here are the footprints of
the Ancestors.

9. Reaching the Source

Too many steps have been taken
returning to the root and the source.
Better to have been blind and deaf
from the beginning!
Dwelling in one's true abode,
unconcerned with and without –
The river flows tranquilly on
and the flowers are red.

10. Return to Society

Barefooted and naked of breast,
I mingle with the people of the world.
My clothes are ragged and dust-laden,
and I am ever blissful.
I use no magic to extend my life;
Now, before me, the dead trees
become alive.

The 1977 film, *Powers of Ten*, was a revelation to me. Husband and wife Charles and Ray Eames were commissioned by IBM to celebrate the powers of magnification, using telescopes and microscopes to portray the visible universe at different scales of perception. As it turns out, we're roughly in the middle—our abilities to see the very big and very small are more or less the same.

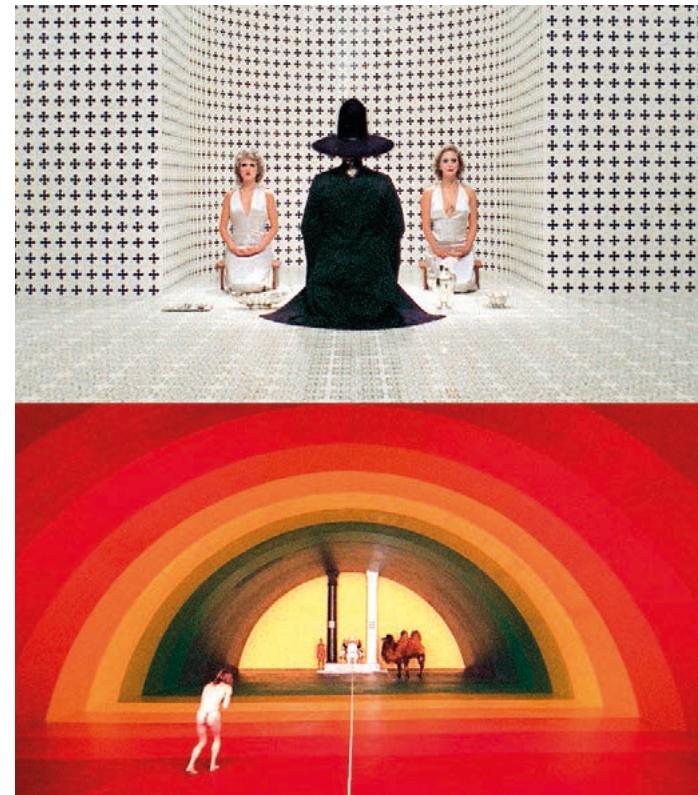
This sense of being “at the center” seems to be the essence of life. The insight of *Powers of Ten* is that each scale of perception has its own set of “centers,” containing all the scales below it, and contained by all the scales above it—so that human bodies contain cells, molecules and atoms, but are also contained by cities, planets and galaxies.

Godfrey Reggio’s 1982 film, *Koyaanisqatsi*, shows what happens when one scale of life grows out of balance, and begins to affect the scales of life around it—it depicts the triumphant advances of human civilization, alongside the tremendous destruction those advances have wrought on the earth. *Koyaanisqatsi* helped me see the human species as a single living organism, an insight fundamental to projects like *We Feel Fine* and *Network Effect*.

In my early thirties, after a decade of traveling the world and making projects about the “planetary human organism,” this hyped-up domain of global techno-futurism no longer seemed as compelling to me. Instead, I grew curious about the inner world—I started exploring meditation, psychedelics and shamanism, and went through a frustrating period of “stuckness.” It was during this time that I first encountered the Ox-Herding Pictures, mentioned above.

I learned of Philip Grönning’s 2005 film, *Into Great Silence*, which documents the daily rituals of cloistered monks in a Carthusian monastery in the French Alps. Grönning wrote to the abbot in 1984, requesting permission to film, and finally received an invitation 16 years later. I wondered: what had these monks discovered that made them want to give up the world?

In my own life, while doing a project in Bhutan, I met a radiant nun named Rinzin Lhamo, who was about my age and who told me she planned to enter a cave when she turned 30, to live as a hermit for the rest of her life. These choices seemed to contradict everything I’d been taught to believe: that life should be lived as fully as possible, and that a full life meant experiencing the world, doing good work, attaining success, falling in love and raising a family. Life seemed to be about something else to these cloistered contemplatives—what did they see that I didn’t?



Stills from *The Holy Mountain*

Around that time, I encountered Werner Herzog’s 1971 film, *Land of Silence and Darkness*, which depicts people who live in a state of constant deafness and blindness, not by choice but by fate. Some of these people developed their conditions over the course of their lives, while others had been deaf and blind since birth.

The ninth verse of the Ox-Herding Pictures proclaims: “Too many steps have been taken returning to the root and the source. Better to have been blind and deaf from the beginning!”

Have these people returned to the root and the source? Did they ever leave? What is it like to inhabit that kind of center? Who can answer such questions?

The Cruise



In 1973's *The Holy Mountain*, Alejandro Jodorowsky depicts the spiritual quest for enlightenment of a thief and his band of accomplices—they are led by the Alchemist to Lotus Island, where they climb the Holy Mountain to meet with the Immortals, who guard the secrets of the universe. This film, while fiction, becomes a non-fiction work in its final moments, pointing us back into life.

Coming down off the mountain, the world has been transformed, and there is newfound magic in normal experience. Suddenly, the very fabric of perception is alive, and reality is pregnant with meaning—messages everywhere, everywhere signs.

Prophets walk the streets, and one of them is Speed Levitch, a New York City double-decker tour bus guide with an ecstatic vision of life. Bennett Miller's 1998 film, *The Cruise*, is a portrait of this modern American mystic, who freestyles sermons to busloads of unsuspecting tourists, shaking them out of their daze.

When the euphoria subsides, there is the poignant beauty of ordinary life, with its simple fragments of poetry, sadness, humor and joy—constantly changing and passing.

Fog on the horizon; a seagull over the water.

In the hamlet of Woods Hole, Massachusetts, Jay Allison makes audio recordings of everyday life—portraits of the people and places that form his community. These brief and poetic *Sonic IDs* come on the



Fifteen Fundamental Transformations from
The Nature of Order by Christopher Alexander

radio in between the news, helping us smile at our lives—cresting waves on the ocean of time.

And on this ocean of time, how do we navigate? When many of us no longer look to religion, and when science offers no moral authority, where do we go to find guidance?

Increasingly, we go to the internet, where we cobble together our personal mythologies—a sacred text for each of us, as unique as what we've browsed. I like to wander in the wilderness of YouTube, following the algorithm's recommended connections, consulting the collective unconscious. At times, this can feel like a magical process—insights occur, beliefs evolve and reality shifts, for what is reality if not belief?

In my wanderings, I came across *The Nature of Order*, a 2,000-page magnum opus by the architect Christopher Alexander. In it, he posits that space itself is alive, to a greater or lesser extent, and that this is not only subjective but also objectively true—that if you ask 1,000 people which of two streets, or two rooms, or two teacups, is more “alive,” 950 of them will agree. He posits that the life of space is dependent on the number of “strong centers” it contains, a view of life that resonates with the insight of *Powers of Ten*.

Alexander outlines a process for creating life in space, which he calls “The Unfolding Process.” In any given context, you ask yourself three questions: first, what is the weakest part that could be healed?

Second, what is the strongest part that could be strengthened? Third, what is the simplest way to accomplish these things? He offers 15 “fundamental transformations,” or design moves, that can help with this work. When the process is repeated thousands of times, spaces come to life, people feel more complete and communities flourish and thrive.

For Alexander, the act of making is essentially an act of healing—healing a place, and in the process, also healing the maker. To Alexander, cities, buildings, tables and teacups are all alive, just as we are, as we all emerge from the same fabric of space, which is itself a living substance.

David O'Reilly's 2017 video game, *Everything*, is described as a “consciousness simulator.” It allows you to become anything from a molecule, to a bacteria, to a snow leopard, to a street lamp, to a forest, to a planet, to a galaxy. Forty years later, it makes palpable the basic insight of *Powers of Ten*—that at every scale, it is the feeling of being “at the center” that is the essence of life. *Everything* is narrated by old recordings of Alan Watts, who helped to popularize Buddhism in the West through books like *The Spirit of Zen*, which mentions the Ox-Herding Pictures. His words, and *Everything* itself, feel like an integration of many of the questions that have guided my life until now.

Where do we go from here? Looking around our world today, it can seem as though everything is in crisis—politically, economically, ecologically and emotionally, the systems and structures we've built can no longer sustain us. It can be tempting to want to escape, and with the advent of virtual reality, we begin to wonder whether, by starting over from scratch, we might be able to design a better world than this one.

When my mother died in early 2016, I was with her at home in Vermont. A few minutes after she died, I felt a strong desire to open her eye. When I did, I saw the same eye that I had seen so many times before, but now it was missing something ineffable. In that moment, I understood that my mother's body was her spacesuit, allowing her to live in this world, with its strange phenomena of time, space, touch, choice and emotion. Her body was her spacesuit, but it was not her, and where she was then I could no longer say.

I looked at my own living hands, and out the window at the sun setting over the mountains, and I realized that these human bodies—these spacesuits—are the ultimate virtual reality machines, providing a completely convincing experience of a self-consistent world. The technological quest to make perfect VR suddenly took on a futile

dimension—overlooking the fact that we're already here in these bodies, experiencing a world that is more vast and subtle, more poignant and beautiful, more elegant and complex than any virtual world I believe we will ever create.

So in the end, as in the Ox-Herding Pictures, you come back to where you already are, but now with a new set of eyes:

*I use no magic to extend my life;
Now, before me, the dead trees
become alive.*



Top 10 List

- Powers of Ten* – Charles and Ray Eames, 1977
- Koyaanisqatsi* – Godfrey Reggio, 1982
- Into Great Silence* – Philip Grönig, 2005
- Land of Silence and Darkness* – Werner Herzog, 1971
- The Holy Mountain* – Alejandro Jodorowsky, 1973
- The Cruise* – Bennett Miller, 1998
- Sonic IDs* – Jay Allison, Viki Merrick, ongoing
- YouTube* – Chad Hurley, Steve Chen, Jawed Karim, 2005
- The Nature of Order* – Christopher Alexander, 2004
- Everything* – David O'Reilly, 2017

Artist and digital pioneer Jonathan Harris is IDFA's guest of honor this year.



This program is supported by the Mondriaan Fund

The Cruise

Bennett Miller

For the intensely passionate tour guide Tim Levitch, each trip is a new quest for perfection. He knows the route followed by his New York double-decker bus like the back of his hand, and he always manages to come up with new and witty comments. One moment he'll be unleashing a dizzying torrent of historical trivia, the next he'll be firing off barbed remarks about New Yorkers or humorous asides about the architecture. Levitch is the somewhat maniacal central figure who thinks aloud and talks non-stop in this 1998 documentary. He may be an exceptionally eloquent man simply brimming with interesting ideas about people and society, but he's also an oddball who marvels at the sexy curves of a plant, or draws a connection between the sunlight on a terracotta building and running naked through a meadow. As viewers we might not always be able to take him seriously, but his infectious observations are a welcome antidote to a city where everyone else seems to be toeing the line.

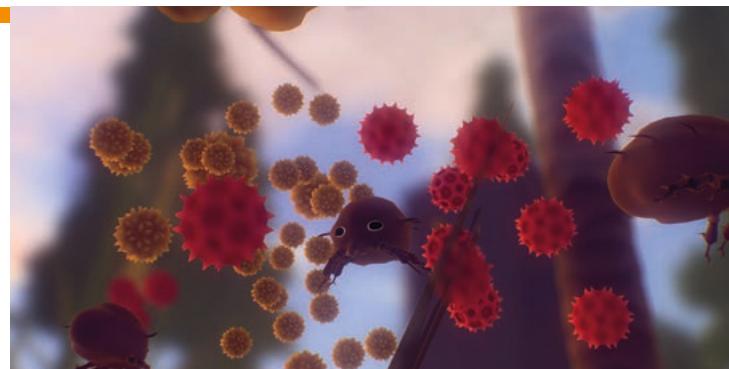


United States, 1998
DCP, black and white, 76 min

Director: Bennett Miller
Cinematography: Bennett Miller
Editing: Michael Levine
Music: Marty Beller
Production: Bennett Miller
Screening Copy: Bennett Miller

Bennett Miller:
Capote (fiction, 2005)
Bob Dylan: When the Deal
Goes Down (2006)
Moneyball (fiction, 2011)
The Question (2012)
Foxcatcher (fiction, 2014)

Awards: Wolfgang Staudte Award
Berlin International Film Festival,
Audience Award & Special Jury Award
Newport International Film Festival



United States, Ireland, 2017
game, color, interactive

Director: David O'Reilly
Cinematography: David O'Reilly
Screenplay: Alan Watts
Editing: David O'Reilly
Sound Design: Eduardo Ortiz Frau
Music: Ben Lukas Boysen
Production: David O'Reilly
Screening Copy: Double Fine Productions
Website: www.everything-game.com

David O'Reilly:
Please Say Something (2009)
The External World (2011)
Mountain (2015)
www.davidoreilly.com

Awards: Golden Nica Award Ars
Electronica, Most Innovative Game
Award Games For Change, Most
Amazing Game Award A MAZE, Most
Fantastic Award Fantastic Arcade

Everything

David O'Reilly

At first, you're a bear. Then a fir tree, then a succulent and then a rock. And the transformations just keep on going—from a single-celled organism to an entire solar system. The player of this interactive video game can take on any identity he or she wants. It makes no difference what you choose, because everything is part of the same energy source. David O'Reilly, artist and creator of *Everything*, has had considerable success in film with the video games he made for the Spike Jonze feature *Her*. But in the gaming world he's a big star because of *Mountain*, a work about the life of a mountain that redefined video gaming. *Everything* sees O'Reilly going a step further. More than a game, it's philosophical contemplation, an existential meditation session bolstered by the narrative voice of British philosopher Alan Watts (1915-1973), who wrote a great deal about higher states of consciousness, and about Zen Buddhism and other Asian religions.



Mexico, United States, 1973
DCP, color, 114 min

Director: Alejandro Jodorowsky
Cinematography: Rafael Corkidi
Editing: Federico Landeros
Production: Robert Taicher for ABKCO Music & Records
Screening Copy: ABKCO Music & Records

Alejandro Jodorowsky:
La cravate (fiction, 1957)
Fando y Lis (fiction, 1968)
El Topo (fiction, 1970)
Tusk (fiction, 1980)
Santa sangre (fiction, 1989)
The Rainbow Thief (fiction, 1990)
La danza de la realidad (fiction, 2013)
Poesía sin fin (fiction, 2016)

The Holy Mountain

La montaña sagrada

Alejandro Jodorowsky

The Holy Mountain can't be pigeonholed in a particular genre, and the same goes for Alejandro Jodorowsky, who's not only a filmmaker, but also a strip cartoonist, playwright and tarot reader. His story of a hippie-like Christ figure led by an alchemist (played by the director himself) on a quest for release from earthly passions and desires takes place in a surreal world in which futuristic stage sets flow seamlessly into glorious Mexican landscapes. The film is an avalanche of visual metaphors and symbols, with dozens of ludicrous, perverse or nightmarish characters and events passing by in what seems like an almost two-hour-long LSD trip. Birds fly out of a fresh bullet wound, a naked woman brings a machine to an "electronic orgasm," and costumed toads and chameleons do battle in a psychedelic circus—the scenes are as bizarre as they are intriguing. In the 1970s, the film was not a box-office success, but over the years it has acquired cult status.



Germany, Switzerland, 2005
DCP, color, 162 min

Director: Philip Grönning
Cinematography: Philip Grönning
Editing: Jörg Schulze
Sound Design: Max Jonathan Silberstein, Michael Hinreiner, Benedikt Just, Peter Crooks, Samir Foco, Michael Kranz, Ben Rosenkind
Production: Philip Grönning for Philip Grönning Filmproduktion, Andres Pfaeffli & Elsa Guidinetti for Ventura Film
Distribution for the Netherlands/
Screening Copy: ABC Theatrical Distribution - Cinemien
Involved TV Channels: BR, ZDF/ARTE, TSI

Philip Grönning:
The Last Picture Taken (1983)
The Swimmer (1983)
Summer (fiction, 1986)
Stachoviak! (1988)
The Terrorists! (fiction, 1992)
Victims, Witnesses (1993)
L'Amour, l'Argent, l'Amour (fiction, 2000)

Awards: Best Documentary Bavarian Film Awards, Best Documentary Prix Arte European Film Award, Special Jury Prize Sundance Film Festival

Into Great Silence

Die große Stille

Philip Grönning

Deep in the French Alps lies La Grande Chartreuse, one of the world's most ascetic monasteries. In 1984, the German filmmaker Philip Grönning wrote to the Carthusian religious order requesting permission to shoot a documentary about them. They wrote him back saying they needed to think about it. Sixteen years later they gave their approval, in a unique gesture by this monastery that otherwise never admits outsiders. For six months Grönning lived among the monks, filming their daily prayers, chores, rituals and rare visits outdoors. He used neither crew nor artificial lighting, and there's no musical soundtrack or voice-over. The monks spend 18 hours each day in silence; living in silence and solitude brings them as close as possible to God. This observational film offers a thorough immersion into transcendental monastic life. In the silence, all that remains is elemental: time, space and light. More than a documentary, Grönning's masterpiece is a meditation, a film about consciousness and absolute presence. This is cinema at its purest.

Koyaanisqatsi

Godfrey Reggio

“Life out of balance”: that’s what the North American Hopi express with the word *koyaanisqatsi*. Collaborating with Philip Glass and co-screenwriter Ron Fricke, Godfrey Reggio made this famous visual essay in 1982 about life in North America. It took three years to shoot the images and another three to edit them and compose the soundtrack. At first, the camera slowly glides through the deserts and gorges of the western United States, across the vast plains and rock formations that let us visualize earth before the arrival of human life. Gradually, man arrives, developing and cultivating that expansive landscape. And then Reggio shows what he’s really interested in—the theme he further explored in *Powaqqatsi* (1988) and *Naqoyqatsi* (2002): the place that man and his technology occupy in nature. Using repetition and acceleration, the film shows the endless traffic flow and assembly lines and the seemingly self-organizing chaos of human life. Despite the title, Reggio always claimed the film doesn’t depict a “problem.” Instead, *Koyaanisqatsi* simply shows the primacy of technology in our lives.



United States, 1982
DCP, color, 86 min

Director: Godfrey Reggio
Cinematography: Ron Fricke
Editing: Ron Fricke, Alton Walpole
Music: Philip Glass
Production: Godfrey Reggio for Institute for Regional Education
World Sales: Park Circus Limited
Screening Copy: Park Circus Limited

Godfrey Reggio:
Powaqqatsi (1988)
Songlines (1989)
Anima Mundi (1992)
Evidence (1995)
Naqoyqatsi (2002)
Visitors (2013)

Awards: Audience Award Warsaw International Film Festival, Audience Award São Paulo International Film Festival, Best Music Los Angeles Film Critics Association Awards, Best Documentary Kansas City Film Critics Circle Awards, Critics Prize & City of Madrid Award Madrid Film Festival, Critics Award Lisbon Film Festival



Germany, 1971
DCP, color, 85 min

Director: Werner Herzog
Cinematography: Jörg Schmidt-Reitwein
Screenplay: Werner Herzog
Editing: Beate Mainka-Jellinghaus
Sound: Werner Herzog
Production: Werner Herzog for Werner Herzog Filmproduktion
World Sales: Werner Herzog Filmproduktion
Screening Copy: Werner Herzog Filmproduktion

Werner Herzog:
Herakles (1962), *Even Dwarves Started Small* (1970), *Aguirre, the Wrath of God* (fiction, 1972), *La Souffrière* (1977), *Nosferatu* (fiction, 1978), *Woyzeck* (fiction, 1979), *Fitzcarraldo* (fiction, 1982), *Lessons of Darkness* (1992), *Little Dieter Needs to Fly* (1997), *My Best Fiend* (1999), *Wings of Hope* (1999), *Grizzly Man* (2005), *The Wild Blue Yonder* (2005), *Rescue Dawn* (fiction, 2006), *Encounters at the End of the World* (2007), *Cave of Forgotten Dreams* (2010), *Lo and Behold, Reveries of the Connected World* (fiction, 2016), *Into the Inferno* (2016) a.o.
www.wernerherzog.com



6. Good shape



7. Local Symmetries



8. Deep Interlock



9. Contrast



10. Gradients



11. Roughness



12. Echoes



13. The Void



14. Inner calm



15. Not-Separateness

United States, 2003, installation color/black and white, interactive

Created by: Christopher Alexander
Production: Christopher Alexander for
Center for Environmental Structure

Christopher Alexander:

Notes on the Synthesis of Form (1964),
A City is Not a Tree (1965), The Atoms
of Environmental Structure (1967),
Houses Generated by Patterns (1969),
The Grass Roots Housing Process
(1973), The Oregon Experiment (1973), A
Pattern Language (1977), The Timeless
Ways of Building (1979), The Linz Café
(1981), Foreshadowing of 21st Century
Art: The Color and Geometry of Very
Early Turkish Carpets (1993)

The Nature of Order

An Essay on the Art of Building and the Nature of the Universe

Christopher Alexander

In his early work, architect Christopher Alexander described buildings in terms of patterns, but soon found this approach to be too restricting. For 27 years, he collected, studied and analyzed information on architecture and natural processes, as well as 15 centuries of art history. The outcome of this is a four-part magnum opus of more than 2,100 pages, linking science to aesthetics and common sense in a highly unorthodox way. Alexander's ambition is to bring the emotions back into the way we think about building and design. Ever since the Renaissance and the Enlightenment, reason has triumphed over emotion, and Alexander contends that this has resulted in impoverished, dead architecture. He argues for a holistic perspective to counter this. Using dozens of examples, he applies this perspective to all phases and levels of construction: from planning to actual, physical construction and from door handles to entire urban plans. The result is an alternative vision for the world centered around human nature, which becomes the driving force behind the design of space.



United States, 1977 DCP, color, 9 min

Directors: Charles Eames, Ray Eames
Music: Elmer Bernstein
World Sales: Eames Office
Screening Copy: Eames Office

Charles Eames & Ray Eames:
House: After Five Years of Living (1955)
Eames Lounge Chair (1956)
The Fabulous Fifties (1960),
Westinghouse in Alphabetical
Order (1965)
Polyorchis Haplus (1970)
Paris: The Opening of
an Exhibition (1976)
Cézanne (1978)
Goods (1980)
www.eamesoffice.com

Powers of Ten

Charles Eames, Ray Eames

A man is sitting on a picnic blanket in a Chicago park on Lake Michigan. He is filmed from above. Every 10 seconds, the camera zooms out by a factor of 10: 10 meters becomes 100 meters, which then becomes 1,000, and so forth. Chicago comes into view, the United States, the whole of planet Earth, our solar system and finally the entire universe, with constellations floating around like clouds of cream in ink-black coffee. Then we travel in the other direction: back to the man on the blanket, we pass through white blood cells and DNA helices to the other extreme end of the scale: electrons. *Powers of Ten* was produced by designers Ray and Charles Eames. Their point of departure was the book *Cosmic View: The Universe in 40 Jumps* (1957) by Dutch educator Kees Boeke. This short film very effectively puts our place at the center of the world into perspective. In 1998, *Powers of Ten* was recognized as part of America's cultural heritage and inducted into the Library of Congress.

Sonic IDs

Jay Allison

Taking good care of the town clock, having a bad day at the flea market, watching thousands of ducks migrate, falling in love, leaving the dairy farm to retire by the sea. During each broadcast day, the public radio station WCAI on Cape Cod, Massachusetts broadcasts community portraits, each lasting 30 or 60 seconds. They fill the gaps between hour-long programs, occupying the intervening time. They sound like mini-documentaries, and taken together, they create an ongoing oral history of place, a sampling of individual lives. In just a few moments, a listener hears a story with a narrative arc, receives a respite from the daily din and gets a chance to recall the shared experience of living together as neighbors.



United States, 2001
audio shorts, interactive

Created by: Jay Allison
Production: Viki Merrick for
Atlantic Public Media
Executive Production: Jay Allison
for Atlantic Public Media

Awards: Edward R. Murrow Award
for Best Use of Sound

Jay Allison:
Life Stories (1984-2000)
Miles Davis Radio Project (1990)
Lost & Found Sound (1999-2005)
This I Believe (2005-2009)
Stories from the Heart of the Land
(2007)
Transom.org (2001-present)
WCAI-FM (2001-present)
The Moth Radio Hour (2009-present)
www.jayallison.com



United States, 2005
web, color, interactive

Created by: Chad Hurley,
Steve Chen, Jawed Karim
Website: www.youtube.com

YouTube

Chad Hurley, Steve Chen, Jawed Karim

On April 23, 2005, Jawed Karim uploaded the first video to YouTube: *Me at the zoo*, with Karim explaining just how interesting the huge trunks of elephants are. The founders of YouTube had some idea of the potential of their creation, but nobody could have predicted the whirlwind speed at which it grew. The pace quickened even further once Google bought the site in 2006. YouTube has been among the top three visited sites in the world for many years now, with its billions of viewers and users uploading more than 300,000 new films each day. Many of the clips belong to new genres created by this new medium, such as vlogs and challenges. YouTube functions as a collective visual memory—the largest in human history. To browse this gigantic collection is to explore the obsessions and experiences of pretty much the entire population of the world. The algorithm that recommends further viewing can be thought of as a semi-sentient undertow of shared preferences that helps determine the direction of future visual media.

JONATHAN HARRIS RETROSPECTIVE

focus programs

In honor of American internet art pioneer Jonathan Harris, IDFA is presenting an exhibition that brings together 10 projects he created in the last 15 years. Harris is one of the most significant artists and innovators to emerge in the digital era. He has achieved widespread recognition for projects such as the interactive *We Feel Fine*, *The Whale Hunt* and *I Love Your Work*. In addition to the retrospective, the festival is screening the artist's Top 10 favorite documentary projects (see page 187).

This program is made possible with support from the Mondriaan Fund.

Spirits in a Material World – The Work of Jonathan Harris

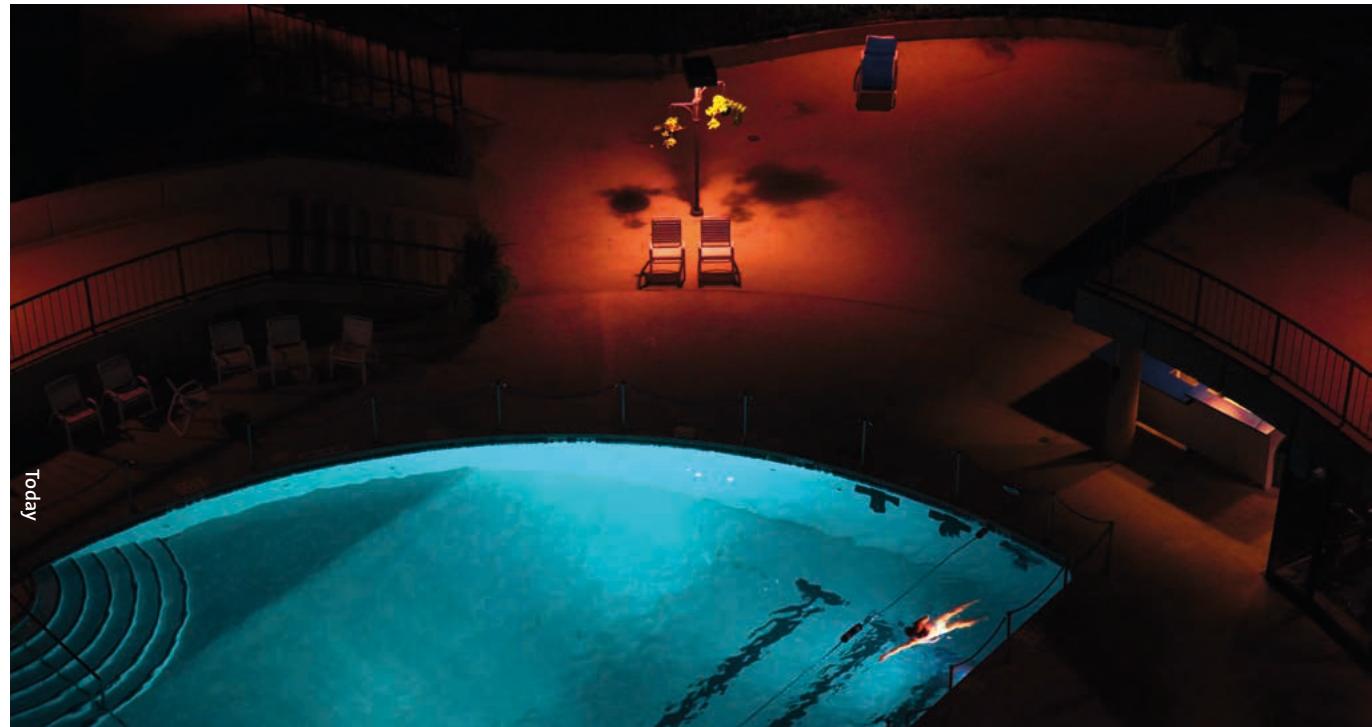
By Jason Brush

There's an adage about automobile traffic, which is helpful to remember whenever you're stuck in a traffic jam: you're never actually *in* traffic; you *are* the traffic. As much as you might curse the line of cars at a standstill in front of you at rush hour, you too are, of course, just another person responsible for the jam.

The same holds true for internet traffic. For good or ill, the internet is the most powerful, inescapable force in modern life. And like an automobile traffic jam, it's impossible to see the internet's boundaries or to fully comprehend how your presence contributes to it while in it. The internet is so vast, and its reach into our lives so pervasive, that gleaning perspective on it can be overwhelmingly difficult, as we're always in it when trying to consider it.

Jonathan Harris' work investigates and documents what it means and what it feels like to live today, in our connected age. The magic of his work lies in its ability both to capture vividly what happens "out there" on the internet and, at the same time, to serve as a mirror of our own contribution, agency and, indeed, complicity in the connected world that mediates so much of our lives today.

Thematically, Harris' work focuses on locating intimate, personal, human experience inside the issues that connected technologies give rise to and amplify: the quantification of language (*Wordcount*) and emotion (*We Feel Fine*); the way in which the internet can turn audiences into creators (*Cowbird*); the performative nature of photography online (*Today, which presaged Instagram*); the negotiation of desire and intimacy online, both with dating (*I Want*





This program is supported
by the Mondriaan Fund

You To Want Me) and online pornography (*I Love Your Work*); the irreplaceable time we sacrifice to the internet (*The Network Effect*), and the earthly, visceral, ritual experiences that we as a species increasingly surrender in the connected age (*The Whale Hunt*).

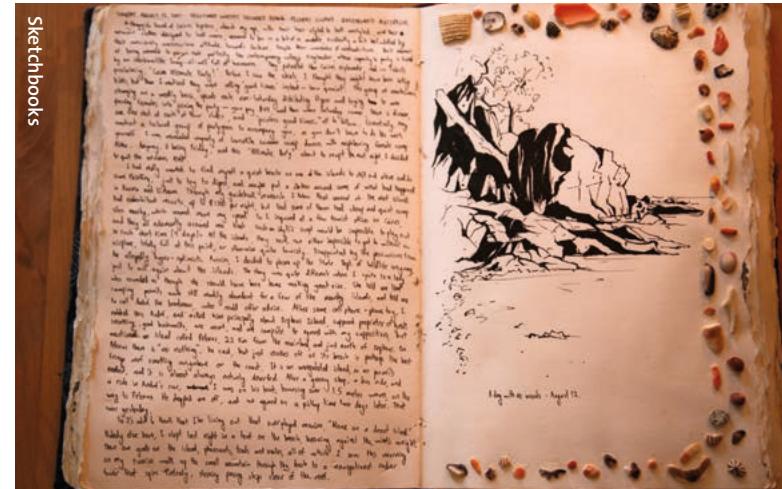
Harris' work could most simply be described as websites that assemble media—video, photography, audio, prose, and data visualization—to tell stories. But to say that Harris just "makes websites" is reductive and misleading. The interfaces he creates are far more than simple mechanisms for delivering media; instead, their interaction design is a reflection of Harris' complex, often performative creative process, connecting the viewer directly to Harris' making of the work. When you engage with one of Harris' online pieces, you engage with his process as much as the media output.

Stylistically, Harris' work is as diverse as his themes. In this way, Harris is the exemplar of the modern media artist: a storyteller who doesn't simply work within the confines of a medium's familiar idioms—for example, how the feature film operates as predictable form (and product) in cinema—but instead shapes bespoke experiences informed by the given theme he is tackling.

Beyond the ways in which the designs of his online pieces tie back to the particular subjects he works on, his focus on building unique interfaces for different pieces is itself an important statement. The internet is full of personal expression—nearly 100 million photos and videos are posted on Instagram daily, and 500 hours of video are uploaded to YouTube every minute—yet personal expression online is almost always forced into the predefined forms and formats prescribed by social platforms. With Harris' work, you get to experience his perspective on the world through a format of *his* invention, rather than according to a vernacular fully determined by Silicon Valley, which itself is a bold statement about how personal expression is commoditized in our connected age.

On its surface, the interfaces Harris crafts are simple, elegant and modern—they're beautifully designed—but the interactions he shapes are rarely (if ever) about accomplishing tasks efficiently. So much of our interaction online is designed for seamless interaction and transaction—ever faster, ever more efficient experiences that help us purchase, watch, read, download, communicate, transact and so on, with as little friction as possible. In the world of commercial

Sketchbooks



design, this craft is called "user experience": people are thought of as users, with *utile* needs. In contrast, Harris shapes interactions for poetic and self-reflective purposes. This means creating just enough friction to make users meaningfully aware of their own interactions with Harris' work and their personal relationship to its themes.

One of the ineffable qualities of Harris' work is the way in which it tackles difficult issues, and makes us feel aware of our personal relationship to these issues, but manages to avoid making us simply feel miserable about the world we live in. Harris' work eschews the easy characterization of modern life as a cyberpunk dystopia. Instead, the self-awareness that his work shapes in us is empowering. Underlying his critique of our connected world, Harris' work has an optimism that seems to say: the connected technology that shapes our lives could also be used to make the world more beautiful and harmonious; to make our lives more joyful and mindfully lived. He keeps our eyes on the prize of our own fragile and exquisite humanity.

Jason Brush leads interaction design at the global design firm POSSIBLE—where he has designed innovative interactive experiences such as Google Art Project and the interface of the PlayStation 4—and has taught interactive narrative at UCLA and Art Center College of Design in Pasadena.

Cowbird

Jonathan Harris

“The free public library of human experience”—this is what Jonathan Harris sought to create with *Cowbird*. The platform offers its users—which it calls “citizens”—the opportunity to tell their life stories, usually in a fixed format: a photograph accompanied by a short text. But there are also different formats, such as audio stories and visual essays. You can browse them by subject, where they were written and by whom, but you can also leave your choice up to chance. Following the launch of the site on Valentine’s Day in 2012, *Cowbird* offered its more than 14,000 users a place for a deeper, longer-lasting kind of self-expression than we tend to find on Facebook. These are the kinds of stories that will continue to resonate 50 years from now. Five years and 88,551 stories later, Harris decided to call it a day. On March 1, 2017, *Cowbird* was closed down. The current site is a story archive that can no longer be added to, but where visitors can still linger for hours on end.



United States, 2011
web, color, interactive

Director: Jonathan Harris
Editing: Annie Correal
Developer: Dave Lauer
Website: www.cowbird.com

Awards: TIME: 50 Best Websites of 2012, LA Times: Best of the Web

Jonathan Harris:
 Sketchbooks (2002)
 Wordcount (2003)
 We Feel Fine (2006)
 Universe (2007)
 The Whale Hunt (2007)
 I Want You To Want Me (2007)
 Today (2010)
 Balloons of Bhutan (2011)
 Data Will Help Us (2013)
 I Love Your Work (2013)
 Network Effect (2015)

Data Will Help Us

Jonathan Harris

According to Moore’s Law, which was formulated in 1965, technological innovations will double the number of transistors in an integrated circuit every two years. As a result, computers become faster and more information can be processed and stored. Meanwhile, so much information has been stored in servers that we can speak of big data, which is being regarded as the ultimate panacea. Many believe that it can cure all of society’s current ills—from healthcare to environmental pollution—as long as the combined data sets are large enough. In *Data Will Help Us*, Jonathan Harris recognizes the advantages of big data, but also points out its darker side. After all, technological solutions often create new human problems while failing to solve the old ones. As the texts swing back and forth between advantages and disadvantages, the work takes on a slightly activist feel. And as the rainbow color of the text goes from red to violet, the overall effect is more of alarm.

Data will help us remember, but will it let us forget? It will help politicians get elected, but will it help them lead? It will help companies make products addictive, but will it help us get free once we’re hooked? It will help advertisers see people as statistics, but will it help us remember those statistics are people? It will help banks prevent credit card fraud, but will it help us stay out of debt? It will help credit card companies predict the impending collapse of a marriage, but will it keep our marriages from falling apart? It will help parents make kids genetically perfect, but will it help us love them regardless? It will help high-frequency traders sell stocks in nanoseconds, but will it help protect markets from feedback loops in their programs? It will help meteorologists predict storms and tornadoes, but will it help us rebuild the homes of survivors? It will help biologists map the migration of fish, but will it keep us from overfishing the oceans? It will help physicists find the “God particle” in a supercollider, but will it help us agree about God? It will help astronomers search for signs of alien life, but will it help us know if aliens are friendly or mean? It will help cardiologists monitor pacemakers with WiFi connections, but will it keep hackers from hacking our hearts? It will help virologists publish the genomes of major diseases, but will it keep terrorists from developing weaponized strains? It will help soldiers kill enemies remotely with drones, but will it help us see war as more than a game? It will help urbanists develop “smart cities,” but what will become of our towns? It will help governments map the consumption patterns of cities, but will it help us demand less on consuming? It will help

United States, 2013
installation, color, interactive

Director: Jonathan Harris
Designer: Jonathan Harris
Production: Jonathan Harris,
 The New York Times

Jonathan Harris:
 Sketchbooks (2002)
 Wordcount (2003)
 We Feel Fine (2006)
 Universe (2007)
 The Whale Hunt (2007)
 I Want You To Want Me (2007)
 Today (2010)
 Cowbird (2011)
 Balloons of Bhutan (2011)
 I Love Your Work (2013)
 Network Effect (2015)



**United States, 2013
web, color, interactive**

Director: Jonathan Harris
Cinematography: Jonathan Harris
Editing: Jonathan Harris
Designer: Jonathan Harris
Production: Jonathan Harris
Website: www.iloveyourwork.net

Awards: IDFA DocLab Award
 for Digital Storytelling

Jonathan Harris:
 Sketchbooks (2002)
 Wordcount (2003)
 We Feel Fine (2006)
 Universe (2007)
 The Whale Hunt (2007)
 I Want You To Want Me (2007)
 Today (2010)
 Cowbird (2011)
 Balloons of Bhutan (2011)
 Data Will Help Us (2013)
 Network Effect (2015)



**United States, 2017
installation, color, interactive**

Director: Jonathan Harris
Production: Jonathan Harris

Jonathan Harris:
 Sketchbooks (2002)
 Wordcount (2003)
 We Feel Fine (2006)
 Universe (2007)
 The Whale Hunt (2007)
 I Want You To Want Me (2007)
 Today (2010)
 Cowbird (2011)
 Balloons of Bhutan (2011)
 Data Will Help Us (2013)
 I Love Your Work (2013)
 Network Effect (2015)

I Love Your Work

Jonathan Harris

Ten seconds is the average length of porn teasers, intended to entice viewers to pay to see more. And 10 seconds also happens to be the length of all the 2,202 clips that acclaimed web pioneer Jonathan Harris shot of nine women working in the lesbian porn industry. He followed each of them with his camera for more than 24 hours, at home and on set, and he presents these film excerpts either as a mosaic or timeline. Over the course of a day with Harris, the protagonists reveal both their bodies and their innermost thoughts. Or is that an illusion? Harris is attempting to identify that zone of tension between the public and the private, which is illustrated by the specific and unconventional form that this interactive documentary takes. Although he filmed in real time, just as in his previous project *The Whale Hunt*, he did so at five-minute intervals. This results in gaps in the narrative that highlight the fact that although the women come close, they also keep their secrets.

In Fragments

Jonathan Harris

For generations, Jonathan Harris's family has owned a country house in Shelburne, Vermont: a large farm with magnificent natural surroundings near the Canadian border. But there's a great deal of history attached to this place, and not all of it is positive. Despite its beauty, the farm holds a legacy of alcoholism, divorce, depression and other kinds of isolating behavior. After his mother died in early 2016, Jonathan inherited the farm along with his sister. Hoping to build a life of his own there, but not wanting to repeat the patterns of history, Harris has been conducting a series of purification rituals to heal the land and his family, to prepare for the best possible future. Though partly autobiographical, these performances also tap into a deeper and more universal undercurrent. Many of them have a physical aspect and incorporate the transformation of materials, such as making glass. In this fragmented reflection on the mind and history, the performances should be interpreted as parts of a fragile work in progress, and an intimate glimpse into Harris's psyche.

Network Effect

Jonathan Harris, Greg Hochmuth

This interactive collage featuring a never-ending torrent of video clips, messages, figures, lists and other visual noise plays with our natural desire to see and follow everything. A click on one of the keywords at the top of the screen sets off tens of thousands of internet search results. The word “sing,” for example, triggers a wave of singers and a cacophony of Twitter messages about the pleasure of singing. An antagonizing counter indicates how many people are singing at that moment, while graphics illustrate the frequency of the word on the internet, and a rolling newsfeed announces topical singing-related matters. The agitated hubbub of the tweets being read aloud and a background heartbeat further enhance the sense of urgency we experience. Indeed, time is running out. The data can only be watched once every 24 hours, and viewing time is limited to just a few minutes—depending on the average life expectancy in your country. This is a provocative encounter, with the internet taking on the role of seducer, mirage and intoxicant.



United States, 2015
web, color, interactive

Directors: Jonathan Harris, Greg Hochmuth

Production: Jonathan Harris, Greg Hochmuth

Website: www.networkeffect.io

Awards: ICP Infinity Award for
New Media, Adobe Cutting Edge
Award, FWA Site of the Month

Jonathan Harris:
Sketchbooks (2002)
Wordcount (2003)
We Feel Fine (2006)
Universe (2007)
The Whale Hunt (2007)
I Want You To Want Me (2007)
Today (2010)
Cowbird (2011)
Balloons of Bhutan (2011)
Data Will Help Us (2013)
I Love Your Work (2013)



United States, 2002
installation, color, interactive

Created by: Jonathan Harris

Production: Jonathan Harris

Jonathan Harris:
Wordcount (2003)
We Feel Fine (2006)
Universe (2007)
The Whale Hunt (2007)
I Want You To Want Me (2007)
Today (2010)
Cowbird (2011)
Balloons of Bhutan (2011)
Data Will Help Us (2013)
I Love Your Work (2013)
Network Effect (2015)

Sketchbooks

Jonathan Harris

Photography and painting were Jonathan Harris's first loves. During his time at Deerfield Academy and the early part of his career as an artist, he collected all his ideas in sketchbooks. He made drawings and small watercolors, and stuck dried leaves, insects and used cinema tickets in them. He supplemented these collages with comments and stray thoughts, and the sketchbooks became his reservoir of ideas. While traveling in Central America in 2003, Harris was robbed of his luggage at gunpoint. In his bag was a sketchbook containing nine months' worth of material, all gone in a flash. This traumatic experience proved to be a turning point in his career. Harris stopped keeping sketchbooks and abandoned painting, turning instead to computer code as a medium of documentation and expression. He now realizes that something got lost in this radical digitization process, so he has recently shifted his focus to making physical art again.



**United States, 2010
installation, color, interactive**

Director: Jonathan Harris
Cinematography: Jonathan Harris
Editing: Jonathan Harris
Designer: Jonathan Harris
Production: Jonathan Harris

Jonathan Harris:
 Sketchbooks (2002)
 Wordcount (2003)
 We Feel Fine (2006)
 Universe (2007)
 The Whale Hunt (2007)
 I Want You To Want Me (2007)
 Cowbird (2011)
 Balloons of Bhutan (2011)
 Data Will Help Us (2013)
 I Love Your Work (2013)
 Network Effect (2015)



**United States, 2006
web, color, interactive**

Directors: Jonathan Harris, Sep Kamvar
Designer: Jonathan Harris
Production: Jonathan Harris, Sep Kamvar
Website: www.wefefine.org

Awards: AIGA: 100 Years of Design,
 Webby Award for Structure a.o.

Jonathan Harris:
 Sketchbooks (2002)
 Wordcount (2003)
 Universe (2007)
 The Whale Hunt (2007)
 I Want You To Want Me (2007)
 Today (2010)
 Cowbird (2011)
 Balloons of Bhutan (2011)
 Data Will Help Us (2013)
 I Love Your Work (2013)
 Network Effect (2015)

Today

Jonathan Harris

On his 30th birthday, Jonathan Harris snapped a photo and posted it online. This became the start of a daily ritual in which he compressed 24 hours into a single image accompanied by some text. He photographed landscapes, people and objects, and the writings included short poems, recollections, dry observations and highly personal outpourings. Sometimes it would take him just 15 minutes, and sometimes up to six hours. Then suddenly, after 440 days, he stopped. Documentation was dominating his daily life instead of the other way around. But while it lasted, *Today* was a way to live more intensely, more in the now, and more conscious of passing time. After hitting 30, Harris realized just how little he understood his own life. *Today* was his attempt to distill the essence of each day and to archive it, so that it would never be lost—and so that others would remember that essence.

We Feel Fine

Jonathan Harris, Sep Kamvar

Every few minutes, the system created by Jonathan Harris and Sep Kamvar searches the world's newly posted blog entries for occurrences of the phrases "I feel" and "I am feeling." When it finds such a phrase, it records the full sentence, up to the period, and identifies the feeling expressed in that sentence (e.g. sad, happy, depressed, etc.). Because blogs are structured in largely standard ways, the age, gender and geographical location of the author can often be extracted and saved along with the sentence, as can the local weather conditions at the time the sentence was written. All of this information is saved. The result is a database of several million human feelings, increasing by 15,000 – 20,000 new feelings per day. Using a series of playful interfaces, the feelings can be searched and sorted across a number of demographic variables. At its core, *We Feel Fine* is an artwork authored by everyone. It will grow and change as we grow and change, reflecting what's on our blogs, what's in our hearts, what's on our minds.

The Whale Hunt

Jonathan Harris

The spring is when the polar ice melts and the whales begin their annual migration to the Arctic. It's also when the Iñupiat prepare for the whale hunt. This thousand-year-old tradition provides the community with both food and social cohesion. They are legally allowed to catch 22 whales every year. In 2007, Jonathan Harris traveled to Barrow, Alaska, the northernmost city in the United States. Over seven days, he follows the Iñupiat as they prepare for the hunt and eventually catch two whales. He documents the whole trip—from the taxi ride to the airport to the slaughter of the mammals—in 3,214 photos. He takes a picture every five minutes, resorting to a timer while he's sleeping. This stop-motion-style digital documentary takes on a human dimension with the frequency determined by Harris's heartbeat. By applying filters, we can also zoom in on subplots. The result is a new and dynamic way of telling stories.



United States, 2007
web, color, interactive

Director: Jonathan Harris
Cinematography: Jonathan Harris
Editing: Jonathan Harris
Designer: Jonathan Harris
Production: Jonathan Harris
Website: www.thewhalehunt.org

Awards: Tokyo Type Director's Club: Interactive Design Prize, Webby Award for Personal Site a.o.

Jonathan Harris:
 Sketchbooks (2002)
 Wordcount (2003)
 We Feel Fine (2006)
 Universe (2007)
 I Want You To Want Me (2007)
 Today (2010)
 Cowbird (2011)
 Balloons of Bhutan (2011)
 Data Will Help Us (2013)
 I Love Your Work (2013)
 Network Effect (2015)

Wordcount

Jonathan Harris

The British National Corpus contains some hundred million English words derived from a vast range of sources. It's a complete inventory of the English language as used worldwide. All words that occur in this database at least twice—86,800 of them—are adopted into *Wordcount*, making this an interactive presentation of the core English vocabulary. The words are ordered by frequency of use. It should come as no surprise that the word “the” occupies the top spot, but who would guess that the last word to make the list is “conquistador?” *Wordcount* has an extremely no-nonsense design. In fact, it's nothing more than a stream of words that invites us to go searching and see what we can turn up. Scrolling back and forth through the words in order reveals a lot about how English is used, and what this says about the people who use it. “Mother” is higher on the list than “father,” but “asshole” is much lower than “dick,” which in turn ranks higher than “champions” and “populations.”



United States, 2003
web, color, interactive

Director: Jonathan Harris
Designer: Jonathan Harris
Developer: Jonathan Harris
Production: Jonathan Harris
Website: www.wordcount.org

Awards: AIGA Design Award for Information Design, Webby Award for Arts

Jonathan Harris:
 Sketchbooks (2002)
 We Feel Fine (2006)
 Universe (2007)
 The Whale Hunt (2007)
 I Want You To Want Me (2007)
 Today (2010)
 Cowbird (2011)
 Balloons of Bhutan (2011)
 Data Will Help Us (2013)
 I Love Your Work (2013)
 Network Effect (2015)

DOC LAB: UNCHARTED RITUALS

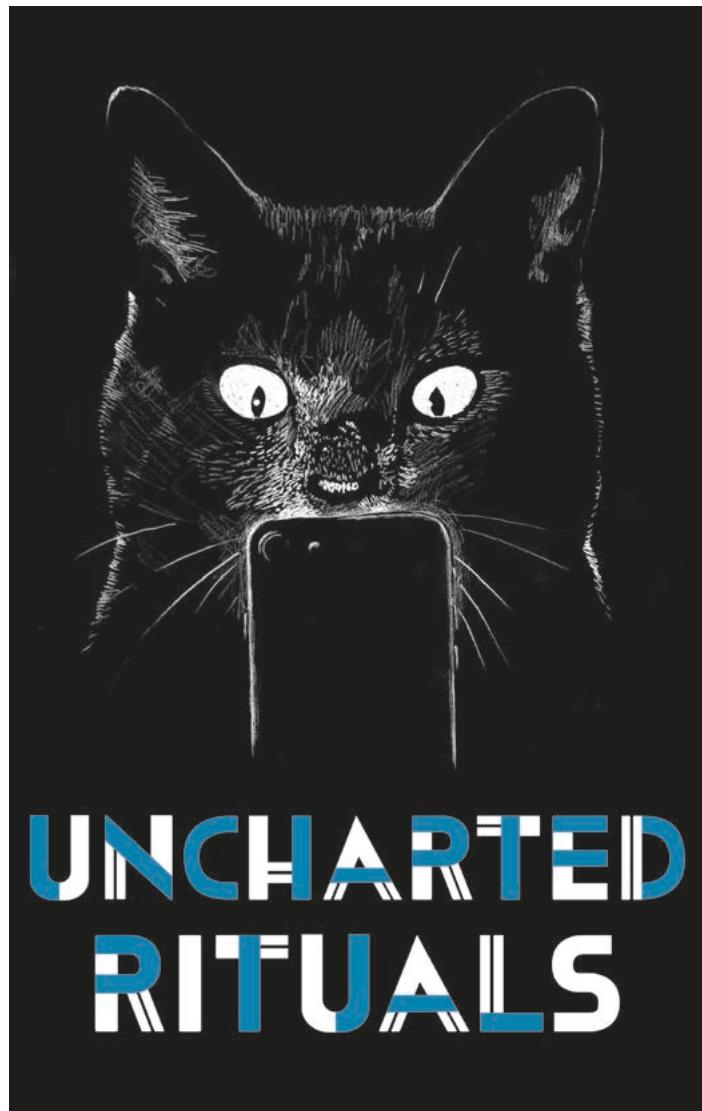
focus programs

Since 2007, IDFA's new media program DocLab has explored how the digital revolution is reshaping documentary storytelling across disciplines. In this year's theme program DocLab: Uncharted Rituals, we explore the ritual dance between humans and technology. The program is presented through an exhibition, a series of live cinema events, a one-day conference and several industry events.

DocLab: Uncharted Rituals includes projects featuring in the IDFA DocLab Competitions (see pages 69 and 75) as well as *Everything* (see page 192) and *The Nature of Order* (see page 195), selected by Jonathan Harris in his Top 10, and the retrospective of Jonathan Harris' work (see page 197).

DocLab: Uncharted Rituals is supported by the Netherlands Film Fund, the Mondriaan Fund, the Flemish arts center De Brakke Grond and Diversion.

The Ritual Dance Between Man and Machine



Robots and computers are acting more and more like people. They're driving around in cars, hooking us up with new lovers and talking to us out of the blue. But is the opposite also true—are people acting more and more like robots?

The computers may think so: addicted to our phones, caught in virtual filter bubbles and dependent on just a handful of tech companies, people are acting more and more predictably. The breakthrough of artificial intelligence and immersive media doesn't just pose the question of what technology does to us, but also what we do with this technology.

That's why this year, DocLab, IDFA's platform for interactive media art, is investigating the ritual dance between man and technology. The DocLab: Uncharted Rituals program offers up all sorts of new stories and experiences, challenging how we interact with technology and the world around us—in theaters, on your phone and in the street.

DocLab Expo: Conference

All day long, the DocLab: Uncharted Rituals exhibition presents the latest and best interactive documentaries, games and audio experiences. Immersify yourself in the VR Cinema, play with bizarre AI experiments or go completely offline with internet pioneer and Top 10 curator Jonathan Harris (see also page XX).

DocLab Interactive Conference

The annual DocLab Interactive Conference brings together digital pioneers, artists and thinkers for a day full of inspiring presentations, visions of the future and audience experiments. Featuring Anagram, Paisley Smith (*Homestay*), Memo Akten, Jonathan Puckey (*Dance Tonite*), Micha Wertheim (*Somewhere Else*), Yasmin Elayat (*Scatter*), The Smartphone Orchestra, Jonathan Harris, Lauren McCarthy and food artist Emilie Baltz.

#veryveryshort

Throughout the festival, on your own phone, try out the 10 mobile interactive shorts from the #veryveryshort competition organized by NFB, ARTE and IDFA DocLab (www.veryveryshort.com).





DocLab Live: Uncharted Rituals Opening Night

Make sure your phone is charged for this festive opening night, featuring Top 10 curator Jonathan Harris and the world premiere of *W/O/R/K*, a wondrous live performance using every phone in the audience (selected for the Netherlands Film Fund DocLab Interactive Grant).

DocLab Live: *Bob*

For its world premiere, the engrossing radio documentary series *Bob* becomes an intimate and interactive multimedia performance (selected for the Netherlands Film Fund DocLab Interactive Grant).

DocLab Live: Orchestrated Rituals

A playful night full of interactive projects and apps questioning our everyday digital behavior. Please bring your filter bubble and a charged phone!

DocLab Live: Somewhere Else

A screening of the experiment with which Micha Wertheim rewrote theater history—he wasn't present onstage, but was somewhere else, leaving to the audience to assemble his story by themselves. Count on Wertheim being there for the screening, though!

DocLab Live: Machine Rituals

A live cinema event about artificial intelligence, featuring performances and demos by Sander Veenhof, Memo Akten and a chatbot recreation of the 1932 *Futurist Cookbook* by Klasien van de Zandschulp.

DocLab Live: Order, Chaos and Everything

Join Jonathan Harris on a secular pilgrimage: from physical reality and Christopher Alexander's *The Nature of Order* to the chaos of YouTube, and a digital simulation of consciousness (*Everything*).

DocLab Live: Bloodless – Guided by the Ghost of a Korean Sex Worker

During Amsterdam Art Weekend, EYE Film Institute Netherlands is organizing a special presentation of the VR installation *Bloodless*, featuring director Gina Kim and other guests..

This program is supported by the Netherlands Film Fund, Mondriaan Fund, Vlaams Cultuurhuis de Brakke Grond and Diversion



Astronaut.io

Andrew Wong, James Thompson

Not all videos posted on YouTube are meant to get worldwide exposure: some are cast into the digital world, but never watched. Who really wants to sit through yet another close-up of a goldfish or an out-of-focus recording of an amateur band?

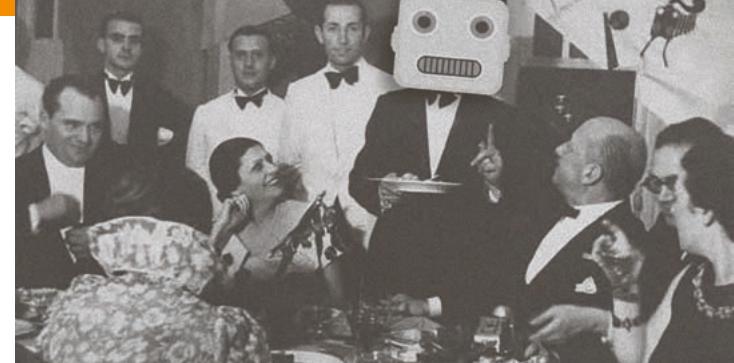
In *Astronaut.io*, we get to see just a few seconds from thousands of YouTube videos uploaded in the last week that have titles like DSC 1234 and IMG 4321. The result is a feed of largely unedited, unseen videos that come from all over the world. They are like a collection of snapshots of our own lives, presented in a random sequence and without any common thread. The more films pass by, the more emotions we experience: surprise, embarrassment, genuine emotion and curiosity. What was that man about to do who was on-screen for a few seconds and said, "The day has come to show you..."? This interactive collage of film material is entertaining, but also poses questions. What drives us to want to record everything? Do we only exist when we're online? And who are we then if no one even sees us there?



United States, 2016
web, color, interactive

Directors: Andrew Wong, James Thompson
Production: Andrew Wong, James Thompson
Website: www.astronaut.io

Andrew Wong:
directing debut
James Thompson:
directing debut



The Netherlands, United States, 2017
web, color, interactive

Created by: Klasien van de Zandschulp, Emilie Baltz
Production: Botsquad
In collaboration with: Arjan Scherpenisse

Klasien van de Zandschulp:
MAYA (2017)
Ourspace (2017)
#goldenAge (2016)
iPerform (2015)
Zo niet, dan toch (2013)
HearUsHere (2012)
www.klasien.com

BotStory: The Futurist Cookbook

Klasien van de Zandschulp, Emilie Baltz

World Premiere

The Futurist Cookbook was published in 1932 by the poet and art historian Filippo Tommaso Marinetti and the artist Fillia. Disguised as a cookbook, this manifesto appealed to its readers to embrace the advances and promises offered by the 20th century. Bourgeois traditions, they wrote, were to be swept aside by speed, machines, and new media such as cinema. The Futurists believed that the perfect arena for this conflict was the dining table—where the enemy of choice was pasta—and the book was packed with the most absurd culinary excesses. Now, in an era when technology and societal developments remain inextricably entangled, IDFA DocLab has invited contemporary artists Klasien van de Zandschulp and Emilie Baltz to use artificial intelligence to breathe new life into *The Futurist Cookbook*. For the duration of the festival, you can engage in conversation with a chatbot from the last century, sharing your dreams and fears of the future and discovering new rituals and recipes for the digital era.



The Netherlands, 2017 web, color, interactive

Director: Tessa Louise Pope
Created by: Bruno Felix, Femke Wolting, Michel Reilhac
Editing: Fatih Tura
Sound: Regard Ibrahim
Sound Design: Regard Ibrahim
Designer: Christiaan de Rooij
Developer: Aartjan van der Linden
Production: Corine Meijers & Michel Reilhac for Submarine Channel
Screening Copy: Submarine Channel
Website: echoesofis.submarinechannel.com

Tessa Louise Pope:
The Origin of Trouble (2016)
Tweakers (2016)
My Happy Complicated Family (2017)

Echoes of IS

Tessa Louise Pope

World Premiere

Why do young Muslims head to Syria? What's it like to be a Syrian refugee in the Netherlands? What happens to you if your son dies in the caliphate? How can radicalization be recognized, or even prevented, and why do some young people become radicalized? For the impressive, nuanced web documentary *Echoes of IS*, the makers brought together 15 people who represent a broad spectrum of perspectives on the theme of IS and radicalization. In three separate group discussions, they talk to one another about the role IS plays in their lives. Viewers can watch miniature portraits of each participant in their entirety or as thematic interludes to the group conversations. The story of Dyana, a young girl from Raqqa, Syria who doesn't feel safe in the Netherlands—let alone welcome—is particularly poignant. A father talks about how his 15-year-old son died waging jihad. Young Abdel Rahman describes the suspicion and intolerance he has faced as a convert to Islam, and how this, in combination with an overdose of naïveté, made him susceptible to radical views.



Finland, South Korea, 2017 installation, black and white, 11 min

Director: Timo Wright
Cinematography: Jarkko Virtanen
Editing: Timo Wright
Sound Design: Taneli Bruun
Music: Katri Onnela
Production: Timo Wright
Executive Production: Anna Suonsyrjä
World Sales: AV-ARKKI

Timo Wright:
Menkää ja tehkää kaikki kansat minun opetuslapsikseni (2000)
Piccadilly Line (2000)
65410 Sundom (2000)
Kaksi kertaa kokonainen (2004)
Moon Tv – Goodbye Television (2009)
Event (2011)
Stick no Bills – Pallo (2012)
A Feast with King Midas (2013)
Unfit (2013)
Null Statue (2016)
Fallout (2017)
Embrace (2017)
Solace (2017)
Displace (2017)
www.timowright.com

Ex Nihilo

Timo Wright

International Premiere

This contemplative installation zooms in on three companies that are attempting to push the boundaries of human life. The title *Ex Nihilo* refers to the creation myth: God creating the heavens and earth from nothing. The American company Oregon Cryonics is attempting to conquer death by freezing the brains of the deceased in the expectation that one day it will be possible to bring them back to life. Svalbard Global Seed Vault on the Norwegian island of Spitsbergen stores plant seeds at a constant temperature of -18°C so that, in the event of an apocalyptic disaster, we will still be able to grow crops. At the Korean Advanced Institute of Science and Technology, they are developing HUBO, a highly advanced human robot. Starting with stunning icy images of Spitsbergen and supported by an atmospheric soundscape, this installation tells a serene, stylized story on three separate screens. The subtle, sensory experience stimulates us to reflect on the philosophical and ethical dimensions of playing God.

The Last Chair

De stoel van de laatste jaren

Jessie van Vreden, Anke Teunissen

World Premiere

On an isolated farm in the Dutch province of Drenthe, the elderly Egbert is living out his last days. He has neither radio, TV nor internet, and his only contact with current affairs is the newspaper he lays on the table under his pan of kale. It seems an empty existence, but this VR documentary gives viewers the chance to leave behind the bustle of everyday life, explore Egbert's living room or garden and see life from a different point of view. Egbert is content with his life, unlike Fred, the protagonist of a second short film in *The Last Chair*. This terminally ill ex-hippie left his family for a solitary existence in France. He's as composed and self-sufficient as Egbert, but he finds it hard to enjoy life because he's haunted by the bad choices he has made. In this 360-degree project, we experience a calm that's rarely seen in the modern world—at the same time, we are silent witnesses of lives drawing to an end.



The Netherlands, 2017
virtual reality, color, interactive

Directors: Jessie van Vreden, Anke Teunissen

Cinematography: Steve van Damme,

Wout Standaert, Willem Mertens

Editing: Steve van Damme

Sound: Peter Nietvelt, Katharina Smets

Sound Design: Michel Nols

Music: Rik Elstgeest & Gerry

Arling for Studio Delphine

Animation: Jessie van Vreden

Designer: Wout Standaert

Production: Pieter van Huystee

for Pieter van Huystee Film

Screening Copy: Pieter van Huystee Film

Involved TV Channel: KRO-NCRV

Jessie van Vreden:
At Home in Scharloo (2006)
Here I Am (2008)
Docklands (2010)



The Netherlands, 2016
film, color, 90 min

Created by: Micha Wertheim

Editing: Andy Puhrich

Sound Design: Mat Wijn

Designer: Andy Puhrich

Production: Bunker Theatre Zaken

Executive Production: Helga Voets

Animation: Cristina Garcia Martin

Technical Artists: Bram de Haan, Andy Puhrich

In collaboration with: Gijsbert van der Wal

Micha Wertheim:
Micha Wertheim for Beginners (2007)
Micha Wertheim for Advanced (2008)
Micha Wertheim for Specialists (2008)
Micha Wertheim for Fun (2010)
www.michawertheim.nl

Somewhere Else

Ergens anders

Micha Wertheim

The bigger the audiences for Dutch comedian Micha Wertheim's shows became, the less he had to do to make them laugh. In one early show, he suggested that the audience would be better off without him. So in 2016, he acted upon this suggestion with an experiment that made theater history: he wasn't physically present onstage but somewhere else. The audience wasn't aware of this in advance, though they did get a hint in the form of a pre-recorded "live" radio interview from a remote studio. "I see my audience as my children," Wertheim says in this interview. "You have to educate them, and that's what I've been doing for the past 15 years. At first you have to constantly be there watching them, but there comes a time when you have to trust them to get on with it without you." With some help from a robot, a printer, a stereo and a set of headphones, the members of his audience were able to make their own performance. Footage from four strategically placed security cameras reveals what happened next. IDFA presents the first ever screening of the registration of this unique theatrical event. This time, the artist Micha Wertheim will be present.



**United States, 2017
virtual reality, color, 9 min**

Directors: Topaz Adizes, Alex Suber
Created by: The Skin Deep
Cinematography: Alex Suber
Editing: Dane Benko
Production: Topaz Adizes for The Skin Deep
Co-production: Swerve
Screening Copy: The Skin Deep

Topaz Adizes:
Americana (2009)
Trece Años (2009)
Laredo, Texas (2010)
BOY (2011)
Branko (2013)
{THE AND} (2014)
The Dig (2016)
www.theskindeep.com

{The And} VR

Topaz Adizes, Alex Suber

World Premiere

The setup is simple: a mother on the left, her daughter on the right and a stack of cards between them. In the VR documentary *{The And} VR*, the women take turns confronting each other with questions they read from the cards. These questions relate to the times in their lives that are the most difficult to talk about. Single mother Anne was a raging alcoholic for six years and almost died. At the time, her daughter Reade was a teenager dealing with loneliness, stress and uncertainty. Though the subject matter isn't usual dinner table fare, they find that they can confront and solve issues with the right approach. The creators behind *{The And} VR* previously used split screen for an online documentary series that allowed viewers to choose who they wanted to watch. Now implemented in a series of short documentaries in virtual reality, the effect is even more natural and gripping as you witness a brutally honest and ultimately reconciliatory conversation.



**Belgium, The Netherlands, 2017
installation, color, interactive**

Directors: Dries Depoorter, Max Pinckers
Developer: Dries Depoorter
Production: Dries Depoorter
In collaboration with: Max Pinckers

Dries Depoorter:
Tinder In (2015)
Seattle Crime Cams (2015)
Jaywalking (2015)
Cloud Messenger (2016)
Gradient Lamp (2016)
Get Popular Vending Machine (2016)
Flipside Audio (2017)
www.driesdepoorter.be

Trophy Camera vo.9

Dries Depoorter, Max Pinckers

A photographic image is never objective. That is of course mostly due the human factor: the way a photographer captures reality (by framing what is in the picture and what is left out) determines both what kind of story it tells and the quality and meaning of a picture. But what happens if we could somehow aggregate that human factor and build it into the machine itself? The answer to that question is *Trophy Camera vo.9*, an experimental photo camera that can only make award-winning pictures. This AI-powered camera, developed by photographer Max Pinckers and media artist (and DocLab Academy alumnus) Dries Depoorter, had been trained by all previous World Press Photo's of the Year since 1955. Based on the identification of labeled patterns, the camera is programmed to recognise, make and save only photos that it predicts have at least a 90% chance of winning. These photos are then automatically uploaded to a dedicated website: <http://trophy.camera>. Try it for yourself at IDFA: just take a photo and check if the camera deems your picture worthy of awards.

#veryveryshort

Various artists

World Premiere

60 seconds: that's the maximum length of each of these 10 web-based interactive experiences, which you can open on your smartphone wherever and whenever you like at www.veryveryshort.com. These ultra-short experiences will transform any idle minute in a checkout line or at a bus stop into the highlight of your day. An international jury considered the entries that followed the joint call by the National Film Board of Canada, ARTE and IDFA DocLab. In the end, the jury selected 10 projects from five continents. The mood varies from playful to serious, but they all have something to say about mobility. You can sail the seven seas with a self-folded sail on your smartphone screen, create wrinkles in time as you dance, or share a minute in someone's day, every day. How about getting a computer brain to predict which of your photos will get the most likes on Instagram, taking an acrobatic flight through augmented reality, or putting your unconscious prejudices to the test? Or you might prefer to leave a personal wake-up call on the mobile belonging to another festivalgoer, before sharing a communal sleep ritual in a virtual reality dorm.



International, 2017
web, color, 10x 60 seconds

Directors: Lucile Cossou, Gabriel Dalmasso, Rémy Bonté-Duval, Théo Le Du Fuentes, Bram Loogman, Joaquin Wall, Sara Kolster, Nirit Peled, Dries Depoorter, David Surprenant, Nicolas S. Roy, David Mongeau-Petitpas, Marc-Antoine Jacques, Laura Juo-Hsin Chen, Julia Irwin, Rebecca Lieberman, Ifeatu Nnaobi

Production: Hugues Sweeney for National Film Board of Canada, Marianne Lévy-Leblond for ARTE

Screening Copy: National Film Board of Canada, ARTE

Website: www.veryveryshort.com



UK, The Netherlands, 2017
live performance, color, interactive

Created by: Anagram & The Smartphone Orchestra

Production: Amy Rose, May Abdalla & Greg Stawski for Anagram, Steye Hallema, Hidde de Jong, Marieke Nooren, Eric Magnee & Marijn den Haan for The Smartphone Orchestra

Co-production: Popkraft

Anagram:
Door into the Dark (2015)
Nightwatchers (2016)
Only Lean On That Which Resists (2016)
I Swear To Tell The Truth (2017)
www.weareanagram.co.uk

The Smartphone Orchestra:
Music for Smartphones (2016)
The Referendum (2016)
Nuages (2016)
The Birth of the Internet (2017)
Anthem for National Youth Remembrance 1940-1945 (2017)
Guernica (2017)
www.smartphoneorchestra.com

W/O/R/K

Anagram & The Smartphone Orchestra

World Premiere

It's a common complaint that mobile phones isolate us from one another. So the Dutch creators of the Smartphone Orchestra joined forces with the British group Anagram to come up with new mobile rituals—and IDFA DocLab invited them to develop a mobile experience that brings us together. The result is W/O/R/K, an extraordinary collective experience that plays out on all the audience members' mobile phones, creating an interactive group experience that parodies the popular team-building exercises and inspirational videos that help us become better humans. W/O/R/K is the product of a society bent on mastering love and compassion for the benefit of greater economic gain. So charge your phone beforehand, and find out what it's like to be a cog in a beautiful machine. This project was supported by the Film Fund DocLab Interactive Grant.

PARADOCS: AMSTERDAM ART WEEKEND

focus programs

IDFA Paradocs is presenting a program of 12 recent works of video art from Amsterdam galleries, De Rijksakademie and De Ateliers.

In collaboration with Amsterdam Art Weekend (November 23-26).

Ayhan and me

belit sağ

For an exhibition in Istanbul, artist and activist belit sağ came up with the idea of making a video about Ayhan Çarkın, a member of a death squad responsible for murdering at least 1,000 Kurds. Çarkın became troubled by his conscience and made a public admission of guilt. This news was quickly swept under the rug, however, and the authorities had the same thing in mind for sağ's video. So she decided to change the subject and make a study of the workings of censorship. Sağ is intrigued by the dangers that apparently lurk in images, and the indirect ways in which the Turkish authorities try to keep them out of sight. Her video essay is a razor-sharp analysis of the way censorship is internalized to become self-censorship. She examines how pieces of recent history are erased, and the process receives a veneer of good reason. Ultimately, the film is an exploration of the power of images and the tense relationship that can develop between art and state control.



Turkey, The Netherlands, 2016
DCP, color, 14 min

Director: belit sağ
Sound Design: Sergio González Cuervo
Production: Akbank Sanat
World Sales: Lima
Screening Copy: Lima

belit sağ:
Absences (2010), 'thank you' (2010),
Feng Shui (2010), *Anti-Stockholm*
(2011), *Past Forward* (2011), *Black-Out*
(2011), 'you loved her' (2013), *Buluntu*
(Found, 2014), *Soma'dan Sesler* (2014),
Paper (2014), *Lost* (2014), *And the*
Image Gazes Back (2014), *What a*
Beautiful Voice, Act 1 (2015), *Nurcan*
(2015), *My Camera Seems to Recognize*
People (2015), Sept. - Oct. 2015, *Cizre*
(2015), *Grain* (2016), *Disruption* (2016),
(Against) Randomness (2017), *If You*
Say It Forty Times (2017)

La Défense, a Live Photo Video Essay

La Défense, le regard qui s'essaye

Paulien Oltheten

World Premiere

There's something anthropological about the way artist Paulien Oltheten zooms in on seemingly insignificant details of everyday life—a pedestrian's gait, the way a suitcase is held, the posture of office workers standing on an escalator. She identifies patterns and routines, and captures them in photos, sketches and videos. In 2011, this yielded *A Sort of Lecture*, a box full of documentation from which the reader compiles his or her collage of life in public space. Now Oltheten has turned her material into a live performance in which she discusses the findings she made in the Parisian business district La Défense. We discover why she's interested in particular events or passersby and how she works like a detective as she attempts to connect disparate information. We learn to see the way she sees. Now, observing her with new eyes, we place her every gesture under the microscope—watching the watcher.



The Netherlands, 2017
performance, color, 45 min

Director: Paulien Oltheten
Cinematography: Paulien Oltheten
Editing: Paulien Oltheten
Production: Naro Snackey, Anneke Tonen
Screening Copy: Paulien Oltheten

Paulien Oltheten:
11 Fragments of Japan (2008-2009)
Like Romeo and Juliet (2012)
A Moment of Slowing Down (2013-2014)
Chair Man (2014)
Kapitalism (2016)
I'm Filming the Dog (2017)



The Netherlands, United States, 2016
DCP, color, 11 min

Director: Erik Wesselo
Cinematography: Onno Petersen
Editing: Erik Wesselo
Sound: Erik Wesselo
Sound Design: Jeroen Goeijers
Production: Erik Wesselo
World Sales: Annet Gelink Gallery
Screening Copy: Annet Gelink Gallery

Erik Wesselo:
 Backward (1997)
 Luxembourg (1997)
 Düffels möll (1997)
 Love (1998)
 Burning Up (1998)
 Isostar (1998)
 Olie (2000)
 She Did It Again (2001)
 Battery Park City 1 & 2 (2006)
 Los cojones del diablo (2006)
 Kolam (2012)
 20 Horsemen (2014)
www.erikwesselo.com

East River

Erik Wesselo

Performance artist Erik Wesselo is known for his physical works. His films include performances in which he set his hair on fire, rode a galloping horse while seated backwards, and rotated along the wings of a windmill at a speed of 74 miles per hour. Yet Wesselo's films are also reflective in nature. By playing with duration, speed and movement, the artist creates a sense of calm and stillness, imbuing his daredevilry with a meditative quality. These same qualities are also reflected in the film *East River*. The film documents a performance by Wesselo on this tidal estuary in New York City. The iconic New York City skyline triggers thoughts of energy, movement and bustling streets, but none of these are evident out here on the water, even though the river is equally part of the city. Here, it's the currents of wind and water that determine the artist's direction.



The Netherlands, Italy, France, 2016
DCP, color, 9 min

Director: Pauline Curnier Jardin
Cinematography: Julien Hogert, Pauline Curnier Jardin
Editing: Margaux Parillaud
Sound Design: Vincent Denieul
Music: Benjamin Colin
Production: Christine Moldrickx, Pauline Curnier Jardin
World Sales: Ellen de Bruijne Projects
Screening Copy: Ellen de Bruijne Projects

Pauline Curnier Jardin:
 How to Enter in the Famous Ballroom Scene? (2006), The White Ferrals (2007), Hélène - septembre et l'animal en nous (2007), The Park-Child (2008), Bob et l'Argentine (2008), Ah! Jeanne (2008), Ami (2009), LOV & T.V.O (the film) (2010), Grotta Profunda the Moody Chasm (2011), Viola Melon, Baiser Melocoton, a Film in a Goddess (2013-2014), Bloothbad Parade (2014), Resurrection Plot (2015), Teetotum (2017) a.o.

Explosion Ma Baby

Pauline Curnier Jardin

Catholic festivals are often on the extravagant side, but the annual procession in honor of Saint Sebastian, captured by artist Pauline Curnier Jardin in a place she keeps a secret, is at the extreme end of the spectrum. When the statue of the saint is carried out of the church, the crowd bursts into song, fireworks erupt and confetti cannons color the sky red, yellow and green. Strong men hold up naked babies to Saint Sebastian, clad in his loincloth. The babies wear strings of banknotes around their necks as an offering to the saint. Jardin became fascinated by the pagan and unusual mood of this event. Over several years, she filmed with a simple super 8 camera, and the digital enlargement and low angle create a dreamlike, almost trancelike atmosphere. A specially composed drum solo combines with ambient sound. The result is a condensed yet magnified account of a ritual in which a boisterous present connects with ancient belief.

The Lost Object

Sebastián Díaz Morales

We all think we know what a plane crash looks like, but only because we've seen it in the movies. This is what the French philosopher Jean Baudrillard calls a simulacrum. Reality today largely consists of such imitative images, and often we never even see the original. Sebastian Diaz Morales's oeuvre is a simulacrum factory. He shows how reality is constructed, both in our imaginations and in films. *The Lost Object* takes us into a deserted film set, an anonymous room that looks dated but resists any attempt to date it precisely—the ultimate fiction. Mirrors reveal the film crew, but then the image gradually disintegrates and dissolves, until only a glass cube remains. In this geometric object, the distinction between fact and fiction is eliminated—reality and its representation become one.



The Netherlands, 2016
DCP, color, 14 min

Director: Sebastián Díaz Morales
Cinematography: Niels Boon
Editing: Sebastián Díaz Morales
Music: Claudio F. Baroni
Production: Sebastián Díaz Morales, Bart van Dam, Maya Watanabe
World Sales: Lima
Screening Copy: Lima

Sebastian Díaz Morales:
Parallel 46 (1998), *The Persecution of the White Car* (2001), *15000000 Parachutes* (2001), *One Year Later* (2001), *The Apocalyptic Man* (2002), *In a Not so Distant Future* (2003), *The Enigmatic Visitor* (2003), *Lucharemos hasta anular la ley* (2004), *The Man with the Bag* (2004), *Nowhere* (2005/6), *Simulacrum* (2007), *Ring, The Means of Illusion* (2007), *Oracle* (2007), *The Way Between Two Points* (2009), *El camino entre dos puntos* (2010), *Pasajes I & II* (2012/13), *Señal de Humo* (2012), *Insight* (2012), *Pasajes III* (2013), *Pasajes IV* (2014), *Suspension* (2014-17)
www.sebastiandiazmorales.com



Pakistan, 2016
DCP, color, 10 min

Director: Basir Mahmood
Cinematography: Mohammad Ahsan
Editing: Basir Mahmood
Production: Rocketman Films Lahore
Screening Copy: Basir Mahmood

Bashir Mahmood:
I'm on the 'Us' Side and You Are on the Other (2010), *Manmade* (2010), *My Father* (2010), *Lunda Bazaar* (2010), *A Message to the Sea* (2012), *In a Move, to the Better Side* (2012), *Thank You For Coming* (2013), *Power Between Weak* (2014), *Two Eyes, Not to Blink* (2014), *Spectators* (2016), *Practicing Procedures of Killing* (2016), *Security Guards Performing Death* (2017), *Observing Translators Work* (2017-2018), *All Voices Are Mine* (2017-2018)
www.basirmahmood.com

Monument of Arrival and Return

Basir Mahmood

Technological innovation often leads to social change, sometimes with existential implications. The construction of the railway network on the Indian subcontinent created a new class of workers the porters and luggage carriers (locally referred to as "coolies" in keeping with the British colonial expression), identifiable by their orange uniforms with number sewn on their backs. They carry baggage and help travelers on their way, but never go anywhere themselves. They are neither the initiators of the journey, nor its final purpose, but the ultimate intermediary. In making *Monument of Arrival and Return*, director Basir Mahmood attempted to withdraw from actual directing, instead positioning himself as a dramaturge setting up a scene in which coolies from the railway station in Lahore, Pakistan engage and improvise with a set of his own personal belongings. He remotely produced the film with a local crew, who received a series of sketches and narrative instructions while he himself remained far away from the actual shoot. Afterwards Mahmood received the footage as a "delivery package" to carry out the editing process.



Japan, 2017
DCP, color, 13 min

Director: Meiro Koizumi
Editing: Meiro Koizumi
Production: Meiro Koizumi
Screening Copy: Annet Gelink Gallery

Meiro Koizumi:
Double Projection (Where the Silence Fails) (2013)
Double Projection II (When Her Prayer is Herad) (2014)
Trapped Words (2015)
In the State of Amnesia (2015)
Rite for a Dream (Today My Empire Sings) (2016)
Rite for a Dream II (With Countless Stones in Your Mouth) (2017)

Rite for a Dream II (With Countless Stones in Your Mouth)

Meiro Koizumi

Kamen Rider was an extremely popular TV series in Japan in the early 1970s. The series is set in a world terrorized by a mysterious organization called Shocker, which kidnaps people and transforms them into mutants and cyborgs. One of the victims escapes and becomes a hero in the fight against this great danger. He combats the monsters created by Shocker, which bear a striking resemblance to Nazis. In this montage of *Kamen Rider* scenes, director Meiro Koizumi has cut out all of the heroes and monsters. This means that the threat is never on-screen but palpable nonetheless. The soundtrack plays the religious rituals that can be heard in the imperial palace in Tokyo. It has been forbidden to publicly perform these since the capitulation of Japan in 1945, when the Japanese emperor was forced to give up his status as a god. The tendency towards totalitarianism linked to this status has never really gone away, however. It has just moved out of sight.



The Netherlands, 2015
DCP, color, 12 min

Director: Jeroen Jongeleen
Cinematography: Jeroen Jongeleen
Production: Jeroen Jongeleen
World Sales: Upstream Gallery
Screening Copy: Upstream Gallery

Jeroen Jongeleen:
 directing debut
www.jeroenjongeleen.nl

Running 1000 Steps Along a 5 Meter String

Jeroen Jongeleen

However chaotic city traffic appears to be, the way people behave in public space is generally pretty predictable. There are unwritten rules for what you should and shouldn't do in streets, squares and parks. Jeroen Jongeleen breaks through these conventions with interventions to propagate a freer use of public space. With spray paint, stickers and posters, he leaves messages in the urban landscape. He collects litter and makes it into flags, which he flies from bridges and church towers. His performances are more ephemeral, but they have the same aim: an unconventional conquest of space. He jogs for hours in fixed patterns in parks around the world. He did this last summer in the Vroesenpark in Rotterdam, keeping himself on his circular course with a piece of string. As bystanders eat their ice creams, kick a ball around or read a book, he leaves his mark: a circular trail worn in the grass. "Jeroen Jongeleen was here."

The Sailor

Giovanni Giaretta

The artificial language Na'vi was made up specially for the science fiction film *Avatar* (2009). It had to be easy for the actors to pronounce, but not resemble any existing language at all. In *The Sailor*, the voice-over tells the story—in Na'vi—of a sailor who is stranded on an uninhabited island. To avoid succumbing completely to melancholy, he dreams up an alternative world—an imaginary past. But his creation becomes so convincing that when he tries to remember his actual origins, the images escape him. And the same thing happens to us: the amorphous images, which at first seem to be illustrations of a landscape, lose their concrete properties and meaning. French philosopher Michel Foucault argued that things come into existence only when there's a word for them. But there's a thin line between what we see and what we describe. As soon as words become lyrically estranged from reality, we find ourselves in an undefined interzone—an uninhabitable island.



The Netherlands, Italy, 2017
DCP, color, 9 min

Director: Giovanni Giaretta
Cinematography: Giovanni Giaretta
Screenplay: Giovanni Giaretta
Editing: Giovanni Giaretta
Sound Design: Emanuele Cicconi
Production: Giovanni Giaretta for Studio Giovanni Giaretta
Co-production: AFK
World Sales: Lima
Screening Copy: Galleria Tiziana Di Caro

Giovanni Giaretta:
Dans la baleine (2011)
Untitled (2012)
An Inaccurate Distance (2014)
A Thing Among Things (2015)
www.giovannigaretta.com

Tashlikh (Cast Off)

Yael Bartana

Tashlikh is the name of a Jewish atonement ritual, in which bread or other objects are thrown into the river to symbolize the casting off of sins. Yael Bartana's film takes a fresh look at this ritual. In slow motion, accompanied by a hypnotic soundscape, a diverse collection of objects tumble down across the screen. They are the photos, keys, guns and countless other personal possessions of both the victims and the perpetrators of genocide. Not only is the Holocaust represented, but also the Armenian genocide of 1915, and the more recent "ethnic cleansing" in Sudan and Eritrea. It's as if we're looking from above at the flow of a virtual river. The objects tell personal stories, and at the same time they speak for a larger, shared history. They are the silent witnesses of past suffering, and their rehabilitation opens the way for admissions of guilt, recovery from trauma, forgiveness and liberation.



Israel, The Netherlands, 2017
DCP, color, 12 min

Director: Yael Bartana
Cinematography: Mick van Rossum
Editing: Yael Bartana
Sound Design: Daniel Meir
Production: Naama Pyritz for Ingenue Productions, Yael Bartana for My-i Productions
Screening Copy: Annet Gelink Gallery

Yael Bartana:
Profile (2000), *Tuning* (2001), *Trembling Time* (2001), *Freedom Border* (2003), *Low Relief II* (2004), *Wild Seeds* (2005), *A Declaration* (2006), *Summer Camp for Awodah* (2007), *Entartete Kunst Lebt* (2010), *And Europe Will Be Stunned* for Mary Koszmary (Nightmare) (2007), (2011), *JRMiP Congress* (2012), *Inferno* (2013), *True Finn – Tosi suomalainen* (2014), *Pardes (Orchard)* (2015) a.o.
www.yaelbartana.com



South Africa, 2015
DCP, black and white, 11 min

Director: Mohau Modisakeng
Cinematography: Mohau Modisakeng
Editing: Stuart Wilson
Sound Design: Nick van Reenen, Simon Kohler
Production: Mohau Modisakeng
Screening Copy: Galerie Ron Mandos

Mohau Modisakeng:
Passage (2017)

To Move Mountains

Mohau Modisakeng

After apartheid was abolished and the ANC took power, South Africa entered a new era. But for large parts of the population very little has changed: poverty and violence are still rampant. The relationship between the small elite on one side and the masses on the other is as unbalanced as it was 25 years ago. The legacy of colonialism continues to echo into the present. The Soweto-born Mohau Modisakeng shows in a poetic and symbolic manner how South Africa's dominant raw material industry helps to maintain the status quo. He walks over mountains of coal and pours oil over his hands. His eclectic outfit mirrors the various parts of South African society: from the dust masks used by miners to the trilby hat traditionally worn by bosses. Eye patches, a leather apron and white-painted feet complete the whole. This hallucinatory self-portrait transforms into a political vision.



The Netherlands, UK, 2016
DCP, color, 4 min

Director: Kate Cooper
Cinematography: Kate Cooper, Theo Cook
Editing: Kate Cooper
Sound Design: James O'Connell
Production: Kate Cooper
Screening Copy: Kate Cooper

Kate Cooper:
 directing debut

We Need Sanctuary

Kate Cooper

Kate Cooper turns image technology against its own norms. No longer sentenced to represent an idealised reality, her digital creations have been emancipated. They lead independent existences as entities in a virtual world. Presented as harbingers of affect, these fictional liminal bodies are presented as forms of weaponry with which to unpick and reject contemporary modes of exploitative labour. These CG figures, with their ability to withdraw and hijack representation, are positioned as tools with which to negotiate our own understanding of the bodily effects of capitalism. Though inextricably linked to methodologies of digital image production blood, disease and decay reminds us of the fleshy potential of the bodies she creates. Sanctuary sites are spaces of refusal that take place in the body—they are unreachable areas, where danger grows unable to be penetrated by drugs or biochemicals. Cooper's work draws on the biological logic of inoculation, the infecting a host with virus with the aim of generating antibodies to destroy it.



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CAMERA IN FOCUS

focus programs

Following in the footsteps of programs focusing on sound design and editing in previous years, IDFA 2017 is placing special focus on cinematography in the documentary with the program Camera in Focus. Established cinematographers, including Wolfgang Thaler, Pierre Lhomme, Ed Lachman and director Pirjo Honkasalo, as well as emerging camerapeople like Talal Khoury, Arseni Khachaturan, Tala Hadid, Mila Turajlic and Manuel Abramovich discuss specific films they've worked on and their unique, inspirational ways of capturing stories through images.

Several films in this program are also part of other programs or competitions and can be found in the respective sections of the catalogue. *The Other Side of Everything* (see page 31) is selected for the IDFA Competition for Feature-Length Documentary, while *City of the Sun* (see page 136), *House in the Fields* (see page 142), *Soldier* (see page 153) and *Taste of Cement* (see page 154) are part of Best of Fests.

Every Image Tells a Story

By Nicolas Rapold

"In great observational filmmaking, the camera is a character. It has its own unique gaze," Chris Boeckmann wrote in a *Film Comment* essay about Albert Maysles, upon the latter's death in 2015. "The audience, consciously or unconsciously, judges how it's directed. In many situations, every movement, every zoom and every pan is a loaded ethical and aesthetic decision." Boeckmann was writing about one of the titans of nonfiction filmmaking, the man who explored the curdled American dream in *Salesman* and eccentric family bonds in *Grey Gardens*, but the above words are worth remembering when looking at the work of any documentarian. In the wide-ranging Camera in Focus program on cinematography in documentary you can find an entire gallery of cameras as characters, through which directors explore perceptions, feelings, the quality of light and shadow, entire philosophies and moral investigations.

The series encourages us to think not only about what we're seeing, but also how we're looking. The "unique gazes" span from historic masters such as Chris Marker's *Le joli mai*, the Paris essay chronicle shot by Pierre Lhomme, to Pirjo Honkasalo's visual pilgrimage through India *Atman*, to the latest work from war-torn Syria (*Taste of Cement*) and rebuilding Serbia (*The Other Side of Everything*). The catalogue of works takes us to far-flung places with the help of both mobile cameras and old-fashioned gumption, and confronts the world's conflicts and struggles on a human level. These cinematographers must be as sensitive to the people in front of them as to the technical aspects of the cameras on their shoulders.

A prime example would be Wolfgang Thaler, the cinematographer on *Whores' Glory* by Michael Glawogger, whose style fuses rapturous beauty with the extremes of human experience in a world of labor. In their film's three-part look at women working in prostitution in Thailand, Bangladesh and Mexico, Thaler had to gain the deep trust of his vulnerable subjects by making them feel comfortable with his presence in intimate circumstances. His sensitivity allows for scenes that include watching one of the sex workers with a client, and generally filming women who might be at risk of violence or ostracism, but he is also fearless. In working with Glawogger on documentaries, Thaler once told me he had to be "fast in decisions to catch the right moment, to find the right angle and a powerful framing. Behind the camera you are mostly alone with these decisions, there is no time to discuss with the director, otherwise the moment is gone. All this is based on the trust between the director and me."



City of the Sun

Looking back earlier in film history, in *Le joli mai*, Pierre Lhomme and Chris Marker interviewed bourgeois Parisians in far more comfortable circumstances than the Glawogger project, but they too achieve extraordinary levels of intimacy and revelation. The sometimes mischievous head-on interviews in this 1963 classic give a platform for people to speak that lays bare the latent discontent and blithe ignorance beneath the postwar surface of material comforts or urban development. (One incredible metaphor seems to spawn itself when Lhomme and Marker notice a spider crawling on an interviewee's suit, unbeknownst to the wearer.) These interviews find their counterpoint in a mapping of the city's landscapes that becomes a record of how economics and social attitudes are inscribed into architecture—this is the camera functioning as a visiting skeptic.

The juxtaposition of person and place finds spiritual descendants in several of the contemporary documentaries being presented in Camera in Focus. In *Taste of Cement*, Ziad Kalthoum and cinematographer Talal Khoury capture dramatic wide shots and overhead views of Beirut's construction sites in piercing high-definition clarity—before bringing us back down to earth and the immediate traumas of neighborhoods devastated by the Lebanese civil war. In *City of the Sun*, cinematographer Arseni Khachaturan observes the people of



Taste of Cement

Chiatura, in the former Soviet republic of Georgia, as they go about their days, combining this with the area's awe-inspiring backdrops. But camerapeople can also open up vast expanses in the most intimate and small-scale of spaces. In *House in the Fields*, Tala Hadid composes a rustic poem out of immersive encounters with Moroccan girls and women in a small mountain community. Through close quarters, at home and in nature, she is able to convey relationships and to tell stories of trust by capturing simple gestures, expressions, words. Family nearly belongs to its own category of cinematic challenge, and in *The Other Side of Everything*, Serbian filmmaker Mila Turajlic and cinematographer Tala Hadid personally negotiate every inch of Turajlic's family and national history, all deeply intertwined with perspectives gleaned from archives. And in *Soldier*, cinematographer Manuel Abramovich uses intimate closeness for a different purpose: he turns a young Argentine army recruit's face and body into a veritable lump of mournfulness, waiting to be sculpted by the regimentation of the military.

And finally, Camera in Focus shows us art confronting art: how does a cameraperson grapple with and faithfully render the power of another medium onscreen? As Wim Wenders pays tribute to the genius of Japanese master Yasujiro Ozu in *Tokyo-Ga*, musing in voice-over, Ed Lachman's camera succeeds in bringing home the beauty of a more

modern Japan and in finding ways to commune with Ozu's immortal eye. (An amusing reflexive passage features one of Ozu's cameramen demonstrating how the director insisted on setting up the camera very close to the ground.) And in *Depeche Mode: 101*, D. A. Pennebaker—a man who shadowed Bob Dylan in *Dont Look Back*—and Chris Hegedus chase the fierce but improvised existence of 1980s pop music fans, zeroing in on their enthusiastic presence on a tour bus just as much as the band's actual musical performance.

In doing research for the film, Pennebaker first attended a concert by the synth-pop band. "The thing I noticed right away was that all the people at that concert probably never went to any other musical concert," he once recalled. "They had a whole way of making a family out of themselves." Perhaps the same kind of improvised bond is what is so key to a good cinematographer—understood as the ability to stay close and attuned to a subject and a world, and yet at the same time keep an aesthetic and ethical perspective. Every image tells a story, sure, but behind the making of every image, there's also a story of creation, collaboration and inspiration.

Nicolas Rapold is Editor-in-Chief of *Film Comment* magazine, the bi-monthly publication of the Film Society of Lincoln Center. During IDFA, he's hosting Camera in Focus talks together with Eric Hynes, film critic and curator for the Museum of the Moving Image.

- Atman* – Pirjo Honkasalo (Germany, Finland, 1996)
- City of the Sun* – Rati Oneli (Georgia, USA, Qatar, The Netherlands, 2017) Also screening in Best of Fests section - see p136
- Depeche Mode: 101* – David Dawkins, Chris Hegedus, D.A. Pennebaker (United States, 1989)
- House in the Fields* – Tala Hadid, (Morocco, Qatar, 2017) Also screening in Best of Fests section - see p142
- Le joli mai* – Chris Marker, Pierre Lhomme (France, 1963)
- The Other Side of Everything* – Mila Turajlic (Serbia, France, Qatar, 2017) Also screening in IDFA Competition for Feature-Length Documentary - see p31
- Soldier* – Manuel Abramovich (Argentina, 2017) Also screening in Best of Fests section - see p153
- Taste of Cement* – Ziad Kalthoum (Qatar, Germany, UAE, Syria, Lebanon, 2017) Also screening in Best of Fests section - see p154
- Tokyo-Ga* – Wim Wenders (Germany, 1985)
- Whores' Glory* – Michael Glawogger (Austria, 2011)

Atman

Pirjo Honkasalo

In honor of their deceased mother, two Indian brothers set out on a 6,000-kilometer pilgrimage, from the river Ganges to the holy town of Haridwar in the Himalayas. In seven chapters, this account of their journey offers a powerful portrait of religious India. The film centers around the unmarried brother Jamana Lal, a profoundly religious Hindu whose legs have been paralyzed since childhood—a punishment from the gods for evils perpetrated in a previous life, he believes. With Pirjo Honkasalo's camera attentively following him up close throughout the journey, Jamana shares his humble views on life in the voice-over. At a religious festival on the island of Sagar in the Ganges, Jamana meets a woman named Shanta who joins the brothers on their journey. By way of Varanasi they reach Haridwar, where the brothers make a flower sacrifice to their late mother. Jamana and Shanta proceed deeper into the Himalayas to meet an ascetic monk near the source of the Ganges. Ultimately, the couple travels back to Jamana Lal's native village, where he distributes the holy water he has taken from the river among his fellow villagers.



Germany, Finland, 1996
DCP, color, 76 min

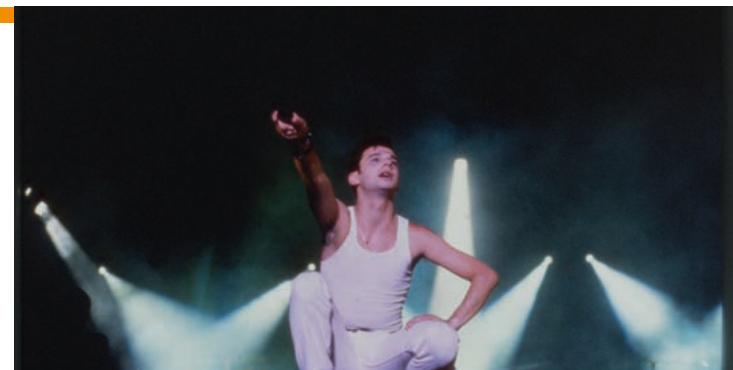
Director: Pirjo Honkasalo
Cinematography: Pirjo Honkasalo
Screenplay: Pirjo Honkasalo
Editing: Christine Hafner
Sound: Martti Turunen, Mart Kessel-Otsa
Music: Eero Ojanen
Production: Walter Flemmer & Patrick Hörl for ARD/BR
World Sales: Baabeli Ky
Screening Copy: Finnish Film Foundation
Awards: Joris Ivens Award International Documentary Film Festival Amsterdam

Pirjo Honkasalo:
Leonardo's Windows (fiction, 1986)
Mysterion (1991)
Tanuska and the 7 Devils (1993)
Cinderella of Tallinn (1996)
Fire-Eater (fiction, 1998)
The 3 Rooms of Melancholia (2004)
ITO - A Diary of an Urban Priest (2009)
Pirjo Honkasalo & Pekka Lehto:
Their Age (1976)
Two Forces (fiction, 1979)
Svästika (1978)
Flame Top (fiction, 1980)
250 Grammes: A Radioactive Testament (fiction, 1983)
Da Capo (fiction, 1985)

Depeche Mode: 101

David Dawkins, Chris Hegedus, D.A. Pennebaker

In 1988, Direct Cinema pioneer D. A. Pennebaker and his filmmaker wife Chris Hegedus traveled with the British electropop group Depeche Mode during their American "Music for the Masses" tour. Simultaneously, another film crew followed fans who had won a bus trip from the East Coast to the enormous Rose Bowl in Pasadena, California for Depeche Mode's 101st concert. A visit to Graceland, radio shows, photo shoots and backstage antics alternate with compelling concert footage. Aloof in his loose shirt and white pants, lead singer Dave Gahan belts out popular hits such as "Master and Servant," "I Just Can't Get Enough," "Everything Counts" and "People are People." The dynamic shots of the traveling fans foreshadow the reality TV style of MTV's *Real World*. The Direct Cinema style is sometimes interrupted by people talking at the camera, or when Gahan makes the audience turn their attention to Pennebaker, who's always in his favorite pose: camera in hand.



United States, 1989
DCP, color, 117 min

Directors: David Dawkins, Chris Hegedus, D.A. Pennebaker
Cinematography: D.A. Pennebaker, Chris Hegedus, David Dawkins, Jim Desmond, Nick Doob, Joel DeMott, Jeff Krienes
Editing: David Dawkins, Chris Hegedus, D.A. Pennebaker
Production: Frazer Pennebaker for Pennebaker Hegedus Films
Executive Production: Bruce Kirkland, Daniel Miller
World Sales: Sony Pictures Classics
Screening Copy: Pennebaker Hegedus Films

D.A. Pennebaker & Chris Hegedus:
Town Bloody Hall (1979), The Energy War (1978), DeLorean (1981), Rockaby (1981), Dance Black America (1983), The War Room (1993), Keine Zeit (1996), Bessie (1998), Moon over Broadway (1998), Only the Strong Survive (2002), Return of the War Room (2008), Kings of Pastry (2010), Unlocking the Cage (2016)
D.A. Pennebaker:
Don't Look Back (1967), Monterey Pop (1968), Company: Original Cast Album (1970), One P.M. (1972), Ziggy Stardust and the Spiders from Mars (1973)



France, 1963
DCP, black and white, 146 min

Directors: Chris Marker, Pierre Lhomme
Cinematography: Pierre Lhomme, Étienne Becker, Denys Clerval, Pierre Villemain
Screenplay: Catherine Varlin
Editing: Madeleine Lecompre, Anne Meunier, Eva Zora
Music: Michel Legrand, B. Mokkousov
Narration: Chris Marker, Yves Montand
Production: Sofracima
World Sales: Sofracima
Screening Copy: Sofracima
Awards: Best First Work Venice Film Festival, Golden Dove Leipzig Dok Festival

Chris Marker:
Olympia 52 (1952), *Lettre de Sibérie* (1957), *Cuba Si!* (1961), *Description d'un combat* (1961), *Si j'avais quatre dromadaires* (1966), *Rhodiacéta* (fiction, 1967), *Le mystère Koumiko* (1967), *À bientôt, j'espère* (1968), *La bataille des dix millions* (1971), *Puisqu'on vous dit que c'est possible* (1973), *La solitude du chanteur de fond* (1974), *Le fond de l'air est rouge* (1977), *Sans soleil* (1983), *A.K.* (1985), *Mémoires pour Simone* (1986), *Le tombeau d'Alexandre* (1993), *Casque bleu* (1995), *Level Five* (1997), *Chats perchés* (2004)
 a.o.

Pierre Lhomme:
 directing debut



Germany, 1985
DCP, color, 92 min

Director: Wim Wenders
Cinematography: Ed Lachman
Screenplay: Wim Wenders
Editing: Wim Wenders, Solveig Dommartin, Jon Neuburger
Music: Laurent Petitgand
Production: Wim Wenders for Wim Wenders Produktion, Chris Sievernich for Chris Sievernich Produktion, Gary City
World Sales: HanWay Films
Screening Copy: The Festival Agency
Involved TV Channel: WDR

Wim Wenders:
Schauplätze (fiction, 1967), *The American Friend* (fiction, 1977), *Lightning Over Water* (1980), *Hammert* (fiction, 1982), *Reverse Angle: Ein Brief aus New York* (1982), *The State of Things* (fiction, 1982), *Paris, Texas* (fiction, 1984), *Beyond the Clouds* (fiction, 1995), *The End of Violence* (fiction, 1997), *Buena Vista Social Club* (1999), *Pina* (2011), *The Salt of the Earth* (2014) a.o.
www.wim-wenders.com

Le joli mai

Chris Marker, Pierre Lhomme

In May 1962, the Algerian war of independence came to an end. It was the first time in 23 years that France wasn't involved in an international conflict. With this film—in which he turned his unique gaze on his home country of France for the first time—Chris Marker achieved a remarkable piece of cinema vérité. Inspired by Jean Rouch's pioneer *Chronicle of a Summer*, Marker and his cameraman Pierre Lhomme take to the streets of Paris with a lightweight camera. They interview laborers, small businessmen, soldiers, priests, immigrants and students, who talk about what keeps them busy, what makes them happy and how they see their place in society. Of course the recent episode in French-Algerian history also comes up. Marker's lyric commentary, spoken by actor Yves Montand, lends the film an extra dimension without forcing an interpretation on the viewer or depriving the interviewees of their dignity. Dedicated to "the happy many," the film is a meaningful sociological mosaic, composed of the opinions of Parisians from all walks of life.

Tokyo-Ga

Wim Wenders

Together with cameraman Ed Lachman, Wim Wenders goes to Tokyo in search of traces of the late, great Japanese director Yasujiro Ozu. Wenders is curious if he can still manage to uncover something from Ozu's time. During his travels, he talks to Ozu's lead actor Chishu Ryu and cameraman Yujiro Atsuta, who speak movingly about the secrets behind their long collaboration. Ozu only used a 50mm lens and often asked his cameraman to film the actors statically and at sitting height. At Tokyo Towers, Wenders talks to Werner Herzog, who tells about his failed quest for the transparent and pure image. In addition to Lachman's beautiful city shots of Tokyo, Wenders also encounters image copying—from Japanese teenagers in the park reenacting rockabilly to the makers of hyper-realistic fake food for restaurant displays. According to Wenders, Ozu was one of the few who was capable of capturing reality through his images.

Whores' Glory

Michael Glawogger

Shot in warm colors, this trilogy focusing on the uncertain lives of prostitutes in Thailand, Bangladesh and Mexico is the third part of Glawogger's trilogy on globalization; it was preceded by *Megacities* (1998) and *Workingman's Death* (2005). In Bangkok, we see how numbers are pinned onto dolled-up girls as if for a Miss World competition. In Faridpur, very young girls literally drag clients into their rooms—because no clients means no life. In Reynesa, a retired hooker giggles as she divulges the tricks of her trade. We see prostitutes speaking freely about all aspects of their work, about aging and the role of religion as a form of support. Several customers also have their say about why they visit prostitutes. In his engaging and colorful portraits, Glawogger avoids clichés and easy judgments, instead raising urgent questions about the impact of commerce and globalization. The melancholy soundtrack featuring PJ Harvey and CocoRosie helps to set a contemplative mood.



Austria, 2011
DCP, color, 119 min

Director: Michael Glawogger
Cinematography: Wolfgang Thaler
Screenplay: Michael Glawogger
Editing: Monika Willi
Sound: Paul Oberle, Ekkehart Baumung
Production: Erich Lackner for Lotus Film
Co-production: Quinte Film
World Sales: The Match Factory
Distribution for the Netherlands: Amstel Film
Screening Copy: The Match Factory

Awards: Special Orizzonti Jury Prize Venice Film Festival, Best Documentary & Best Cinematography Austrian Film Awards a.o.

Michael Glawogger:
Die Ameisenstrasse (fiction, 1995)
Movies in the Mind (1996)
Megacities (1999)
France, Here We Come! (1999)
State of the Nation (2002)
Slugs (fiction, 2004)
Workingman's Death (2005)
Slumming (fiction, 2006)
Kill Daddy Good Night (fiction, 2009)
Contact High (fiction, 2009)
a.o.
Michael Glawogger & Monika Willi:
Untitled (2017)

SHIFTING PERSPECTIVES: THE ARAB WORLD

focus programs

With this program of films and debates, IDFA offers a counterbalance to Western stereotypes that ignore the complexity of the Arabic-speaking world and keep “the Arab” at arm’s length, as “the other.” Shifting Perspectives: The Arab World consists of 16 films, both classic and new, examining life in a range of Arab countries as seen from the perspective of filmmakers from the region.

Several films are also part of other programs or competitions and can be found in the respective sections of the catalogue. *Amal* (see page 24) is selected for the IDFA Competition for Feature-Length Documentary and *Black Stones* (see page 56) is selected for the IDFA Competition for Mid-Length Documentary, while *Ghost Hunting* (see page 142) is selected for Best of Fests.

Images That Never Make the News

By Edo Dijksterhuis

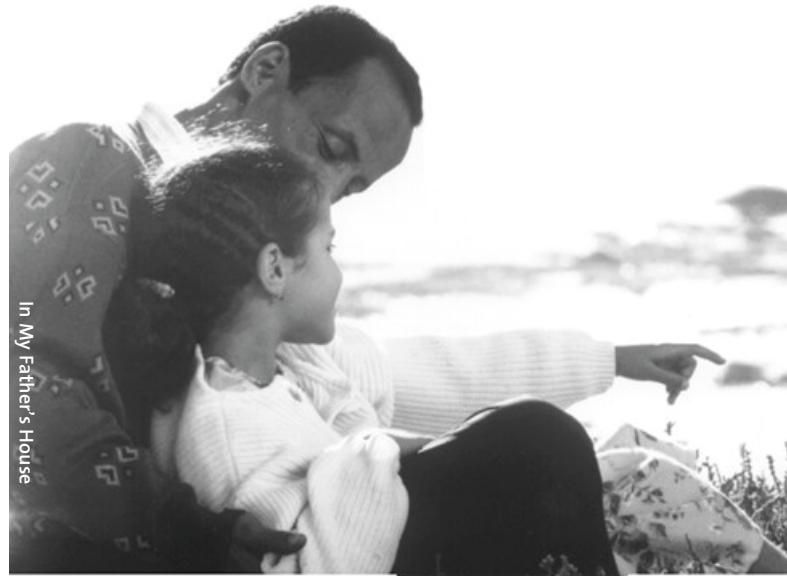
In a 1978 book that met with both acclaim and vilification, Edward Saïd introduced the term “orientalism.” The Palestinian-American literary scholar defined it as a Western way of thinking, speaking and writing about the Arab world. It is a construction that acts as a negative mirror for all the values that are seen as being Western and superior. Arabs are presented as being irrational, emotional, uncivilized and backward.

In the afterword to a new edition of *Orientalism* published in 2003, just before Saïd’s death, he concludes that in a quarter of a century, little has changed. Our image of the Arab world is still determined by stereotypes, with the active participation of the media. Certainly since the outbreak of the Arab Spring and the subsequent Syrian civil war, we have been deluged by images from the region that constantly reiterate the same miseries of war. This one-sided representation assigns the Arabs a limited number of roles: that of cruel perpetrator, helpless victim, dangerous fanatic or oppressed simpleton.

Shifting Perspectives: The Arab World replaces these templates with real people, thus broadening our view of a part of the world about which we hear often, but actually know little. In the first place, this is achieved by providing a historical framework, something that is entirely missing from news programs focusing on current affairs. *Step by Step* and *A Flood in Baath Country* show what Syria was like before the civil war, and how the country developed from an agrarian society with smallholders laboring in the mud, into a state concentrating on technological progress. The patriarchal relationships remain the same, however, institutionalized in a socialist-style military dictatorship.

China is Still Far Away looks back at history from a present perspective. Filmmaker Malek Bensmaïl evaluates half a century of Algerian independence by filming for a year in the school where the first people were killed in the Algerian War of Independence in 1954—a French couple who taught at the school. The memories of the colonial era prove to be stronger than the perception of present-day reality. “I am the state, you are the state, we all are, do you understand?” an old man asks a group of uninterested street youths.

In a region that is generally discussed in terms of geopolitical abstraction and ideology, it can be illuminating to zoom in on individual stories. The teenage girl Amal in the eponymous film has fought for a place in a male-dominated society. Her coming-of-age runs parallel to the emergence of a new Egypt and the fall of Hosni



Mubarak. Other films also tell personal stories in the setting of a society in turmoil—micro-histories as opposed to macro-history in the making. There is an interplay between these two levels; war and revolution always affect daily life but never dominate it entirely. In *The Misfortunes of Some*, the civil war raging in Beirut in 1981 is palpable, yet it appears to have little influence on the relatively carefree life of a taxi driver who moonlights in a mortuary. *Black Stones* is set in the besieged city of Homs, but in the hospital, life is not dominated by the constant drama we see in the news. The bored staff members watch soccer and laugh at banal jokes.

These are the images you don’t normally get to see, the lives that remain unknown. In the case of the family in *Homeland: Iraq Year Zero*, this is acutely applicable. These are no incomprehensible foreigners, but familiar representatives of the middle classes. As the Iraq War breaks out and U.S. soldiers invade, they simply carry on with their lives. Birthdays are celebrated and high school graduates think about their choice of university.

The maker of *Homeland: Iraq Year Zero*, Abbas Fahdel, has lived in France since he was 18, and studied film at the Sorbonne. This is reflected in his cinematic style, and especially in the way he views events as a semi-outsider: curious, and with an eye for detail that a local would ignore. This makes identification easier for a non-Arab

audience. Other filmmakers from the diaspora fulfill a similar bridging function. The Scottish-Yemeni Sara Ishaq returns to her father's country just as civil war is breaking out in Yemen. And Mahdi Fleifel travels from Denmark to the Palestinian refugee camp in which he grew up, to relive his cherished summer memories. Both filmmakers consciously mix their own stories with world news, creating a European viewpoint with Arab roots.

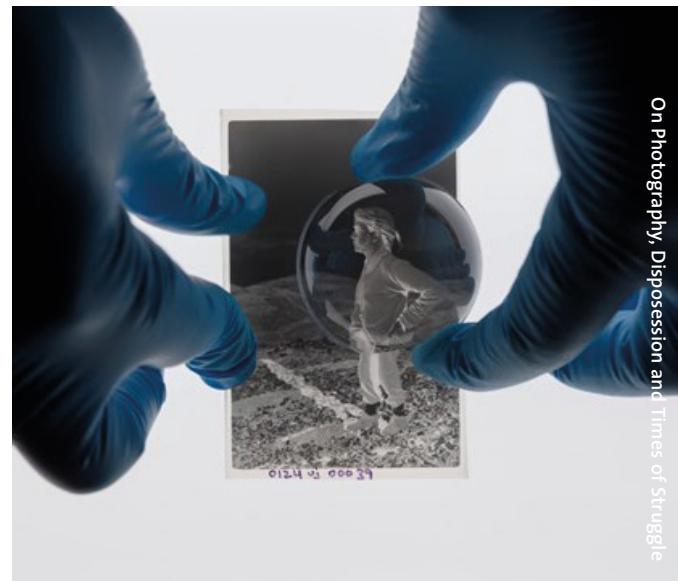
A classic in this respect is *In My Father's House* from 1997. In this autobiographical work, Fatima Jebli Ouazzani tells the story of her rift with her father in order to relate it to a portrait of patriarchal Moroccan society. In *Civil War*, it is also the reconstruction of a life, this time that of a dead filmmaker-friend, that prompts the analysis: the cause of civil war is sexual frustration.

The approach to the documentary genre is also becoming freer and more refined in the Arab world, in terms of both form and intention. *Letters to S.* takes the form of a video letter, but beneath a surface that is sometimes ironic, criticism and despair are simmering. In *Ghost Hunting*, Raed Andoni applies a reenactment strategy similar to Joshua Oppenheimer's approach in *The Act of Killing*. Former prisoners reenact the torture they were subjected to in Israeli detention centers. The filming process has a therapeutic effect: documentary as a means of catharsis.

Andoni demands the right to create his own image of the Arab world. The extent to which this image is still generally determined by the West becomes painfully apparent in *Ouarzazate Movie*. The inhabitants of a village in southern Morocco are hired as extras by foreign film producers to play Romans or Jews, but never the Berbers they are themselves. It reeks of exploitation, but at the same time there is something subversive about it: Berber faces from the Arab world stealing into Western cinemas in disguise, as it were, like Dutch Delftware that is actually made in China.

The Virgin, the Copts and Me is about attempts to document an apparition of the Virgin Mary, ending in a fictional film with the director's mother in the role of producer. It is a lighthearted observation on image production that belongs to the Arab world itself. But there are also serious ways to do this. Twenty years ago, the Lebanese filmmaker Akram Zaatari established the Arab Image Foundation. His film essay *On Photography, Dispossession and Times of Struggle* is about selecting images to shape the past. It is also about the people who endow these images with their meaning: Arabs themselves.

Edo Dijksterhuis is a freelance journalist and art critic.



On Photography, Dispossession and Times of Struggle

Amal – Mohamed Siam (Egypt, Lebanon, Germany, France, Norway, Denmark, Qatar, 2017) Also selected for IDFA Competition for Feature-Length Documentary - see p24

Black Stones – Usama Ghanoum (Syria, Egypt, Germany, 2017) Also selected for IDFA Competition for Mid-Length Documentary - see p56

China Is Still Far Away – Malek Bensmaïl (France, Algeria, 2008)

Civil War Mohamad Soueid (Lebanon, 2002)

A Flood in Baath Country – Omar Amiralay (France, 2004)

Ghost Hunting – Raed Andoni (France, Palestine, Switzerland, Qatar, 2017) Also screening in Best of Fests section - see p142

Homeland: Iraq Year Zero – Abbas Fahdel (Iraq, France, 2015)

In My Father's House – Fatima Jebli Ouazzani (The Netherlands, 1997)

Letters to S. – Layla Abyad (Switzerland, Syria, 2015)

The Misfortunes of Some – Omar Amiralay (France, Lebanon, 1982)

The Mulberry House – Sara Ishaq (Yemen, Syria, Egypt, UAE, 2013)

On Photography, Dispossession and Times of Struggle – Akram Zaatari (Lebanon, 2017)

Ouarzazate Movie – Ali Essafi (France, 2001)

Step by Step – Ossama Mohammed (Syria, 1978)

The Virgin, the Copts and Me – Namir Abdel Messeeh (France, Qatar, 2012)

A World Not Ours – Mahdi Fleifel (United Kingdom, Lebanon, United Arab Emirates, Palestine, Denmark, 2012)

China Is Still Far Away

La Chine est encore loin

Malek Bensmaïl

On November 1, 1954, two French teachers became the first civilian victims of Algeria's war of independence. More than 50 years later, director Malek Bensmaïl films at the remote school where the couple taught. He captures the current generation of students from up close, observing them as they do their homework, talk in class and sneak a smoke. They also learn, though sometimes reluctantly, from their inspirational teachers. They don't only study the Algerian revolution, but they also take French: the language of the former colonizers, but still essential for anyone wanting to get by in Algeria. This mix of Algerian identity and colonial history is a recurring theme as Bensmaïl observes the everyday lives of several generations in the town of Ghassira, using the school as his focal point. He also films a commemoration of the 1954 attack. One of the shooters claims that the teachers' murder was "accidental"—the target was the governor. The film's title is derived from a quote from the prophet Mohammed: "Seek knowledge, even as far as China."



Algeria, France, 2008
DCP, color, 120 min

Director: Malek Bensmaïl
Cinematography: Lionel Jan Kerguistel
Editing: Matthieu Breaud
Sound: Dana Farzanehpoor
Music: Camel Zekri
Production: Hachemi Zertal for Cirta Films, Philippe Avril for Unlimited
Co-production: 3B Productions, INA
World Sales: Doc & Film International
Screening Copy: Doc & Film International
Involved TV Channels: France 2, France 5, ERTV

Malek Bensmaïl:
Territoire(s) (1996), Decibled (1998), Boudiaf, Hope Assassinated (1999), Démokratia (2000), Algeria's Bloody Years (2003), Alienations (2004), Secret War of the FLN (2012), Ulysse (2013), Checks and Balances (2015), The Battle of Algiers, a Film Within History (2017)

Awards: Best Documentary Munich Dok.Fest, Special Jury Award Tetouan, International Competition Cinema Du Reel, Best Documentary Digital Cinema Paris, Special Jury Award 3 Continents Film Festival Nantes



Lebanon, 2002
DCP, color, 84 min

Director: Mohamad Soueid
Cinematography: Pamela Ghanimeh
Editing: Elias Chahine
Sound: Samer Yehya
Sound Design: Rana Eid
Production: Mohamad Soueid
Screening Copy: Mohamad Soueid

Mohamad Soueid:
Absence (1990), Ana fi'l Camilia (1994), Qatr el-nada (1995), South (1995), Roses of Passion (1996), Tango of Yearning (1998), Nightfall (2000), Mini Dv (2001), Women in Time (2002), A Newspaper's Story (2004), The Sky Is Not Always Above (2007), My Heart Beats Only for Her (2008), How Bitter My Sweet (2009), A Spell of Absence (2011), Hanging Dates Under Aleppo's Citadel (2013)

Civil War

Mohamad Soueid

A dentist explains how stress can cause a sudden outbreak of cavities, and that Lebanon has the highest rate of tooth decay in the world. We see shots of the streets of Beirut, accompanied by the sounds of wild animals. Fictional intermezzos with actors alternate with interviews with friends and family of the late Mohamed Douyaress, filmmaker Mohamad Soueid's friend and former assistant. And in between all this, the film drifts away to such events as the death of Egyptian film celebrity Souad Hosny, 9/11 and a concert by pop star Katia Harb. With each fragment of *Civil War*, it's as if Soueid is attempting to start a new film—to approach the subject from yet another new perspective. What angle can lead to an explanation of Douyaress's mysterious disappearance and death? It's hard to reconstruct history from the ruins of war. This kaleidoscopic film shows how, though more than a decade has passed since its official end, the civil war is still very much alive in the collective psyche of Lebanon—along with the repression and sexual frustration that, according to a theory that Douyaress held, was the war's initial cause.



France, 2004
DCP, color, 47 min

Director: Omar Amiralay
Cinematography: Meyar Roumi
Editing: Chantal Piquet
Production: Xavier Carniaux for AMIP
World Sales: Doc & Film International
Screening Copy: Doc & Film International

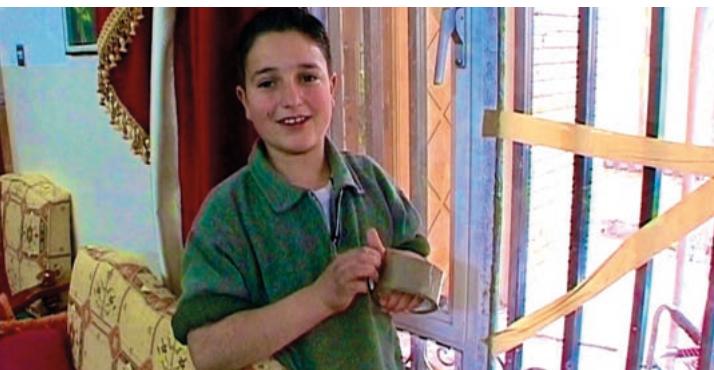
Omar Amiralay:
Film Essay on the Euphrates Dam (1970), Everyday Life in a Syrian Village (1974), The Chickens (1977), On a Revolution (1978), An Odour of Paradise (1982), The Sarcophagus of Love (1983), Video on Sand (1984), The Intimate Enemy (1986), The Lady of Shibam (1988), East of Eden (1988), For the Attention of Madame The Prime Minister Benazir Bhutto (1990), The Master (1995), On a Day of Ordinary Violence, My Friend Michel Seurat (1996), There Are so Many Things Still to Say, a Plate of Sardines (1996), The Man with Golden Soles (1999)

A Flood in Baath Country

Déluge au Pays du Baas

Omar Amiralay

This film essay starts with a confession: director Omar Amiralay regrets his naive enthusiasm about the construction of the Tabqa Dam in the Euphrates valley—the subject of his 1970 documentary *Film Essay on the Euphrates Dam*. In that film, he praised the Syrian government for its modernizing drive, the consequences of which he didn't realize until a couple years later—the building of this dam radically changed the Syrian landscape. He then made *Everyday Life in a Syrian Village* (1974), showing how the inhabitants of a village along the Euphrates were affected by the dam and how the government abandoned them. With *A Flood in Baath Country*, Amiralay closes his trilogy on the Baath Party and its prestige project. Almost three decades later, he returns to the valley that is now home to Lake Assad. In the village of Al Mashi, he finds the perfect microcosm of the Baath Party regime, which promised socialism but instead introduced a strict autocracy in which old tribal structures were preserved.



Iraq, France, 2015
DCP, color, 334 min

Director: Abbas Fahdel
Cinematography: Abbas Fahdel
Editing: Abbas Fahdel
Production: Abbas Fahdel
Screening Copy: Abbas Fahdel
Awards: Doc Alliance Selection Award
Locarno International Film Festival,
Best International Feature Montreal
International Documentary Festival, Best
Feature Film Award Nyon Visions du Réel,
Best Feature Film IBAFF International Film
Festival, Jury Prize FilmMaker Fest Milano

Abbas Fahdel:
Retour à Babylone (2002)
Nous les Irakiens (2004)
L'aube du monde (fiction, 2008)
www.abbasfahdel.com

Homeland: Iraq Year Zero

Abbas Fahdel

It's hard to imagine that it would be possible to live a normal life in a country ruled by a bloodthirsty dictator and torn apart by one war after another. Yet under Saddam Hussein, there were people who led lives in Baghdad that were comparable to those of the middle class in the West. Filmmaker Abbas Fahdel, who lives in France, visited his family just before the outbreak of the Iraq War in 2003, and for a year-and-a-half, he filmed daily lives that are surprisingly familiar—a summer outing on the river, cartoons on TV, bickering, birthday celebrations. Of course there are also conversations about the impending invasion, and although the war and occupation dominate the atmosphere, this "history in the making" forms only the background to the family chronicle. It's an inversion of the usual news format as it doesn't zoom in one-sidedly on outbursts of violence. The form of *Homeland: Iraq Year Zero* also runs counter to the news norm: not short and concise, but lengthy and digressive. Nevertheless, the film remains fascinating throughout its nearly six-hour running time, revealing an Iraq that we've never seen before.

In My Father's House

Fatima Jebli Ouazzani

At the age of 11, filmmaker and scriptwriter Fatima Jebli Ouazzani came to the Netherlands with her parents. Seven years later, her father left her mother and married a 17-year-old Moroccan girl. Fatima knew one thing for sure: she would refuse to be married off like her mother and grandmother before her. She broke with Moroccan tradition and left her childhood home. Sometimes using dreamy dramatizations, she sets her history against the background of traditional Moroccan marriage. Such a marriage is what Naima, a Moroccan girl who was born in the Netherlands, has opted for. Ouazzani follows Naima in the lead-up to her wedding, an extravagant, fairy tale-like affair that of course includes the bloodstained sheets that are presented to her in-laws on her wedding night. This is the other side of the fairy tale: the bride is obliged to preserve her family's good name with this proof of chastity. The day that Ouazzani left her father's house, she severed their relationship. While she contemplates the consequences of her choices, along the way she also dashes the myth of the hymen.



The Netherlands, 1997
DCP, color, 67 min

Director: Fatima Jebli Ouazzani
Cinematography: Maarten Kramer
Screenplay: Fatima Jebli Ouazzani
Editing: Jan Hendriks
Sound: Ben Zijlstra, Piotr van Dijk
Narration: Fatima Jebli Ouazzani
Production: Marty de Jong & Joost Verheij for MM Filmprodukties
Screening Copy: MM Filmprodukties
Involved TV Channel: NPS

Fatima Jebli Ouazzani:
Hier woon ik, daar leef ik (2012)
10 Geboden - Het was weer zondig (2000)
De kleine Hélène (1992)

Awards: Golden Spire Award San Francisco International Film Festival, Prix Special de Jury Biennale des Cinemas Arabes, Golden Calf Best Documentary Netherlands Film Festival, Casablanca: National Film Festival Casablanca: Le Grand Prix & Prix de la Presse, Best International Documentary Toronto Hot Docs a.o.

Letters to S.

Layla Abyad

Filmmaker Layla Abyad sends a personal video letter from Switzerland to her friend Sama, who is still in Syria. In voice-over, she describes local life to her, sometimes with a humorous slant. What strikes a Syrian most about Switzerland? That you don't need to feed the seemingly stray cats, for example, because they always belong to someone. Meanwhile, we see snippets of calm Swiss life around her, including a peaceful pro-refugee street demonstration, but also an anti-Muslim gathering, to which Abyad pointedly comments: "Where do I start to explain to this man that I have statistically more reasons to fear his vote's support for the arms industry than he has to fear the underground fanatics already killing way more Syrians than Swiss?" At first, this juxtaposition of two different realities has a sobering effect, but when it becomes clear what the exact situation of her friend Sama is, the contrast gets more painful.



Switzerland, Syria, 2015
DCP, color, 12 min

Layla Abyad:
Playground from Hell (2013)

Director: Layla Abyad
Co-director: Annika Fausch
Cinematography: Sarah Jüstrich
Editing: Nicole Wandering
Sound: Thomas Stahel, Ben Langsch
Music: Ben Langsch
Production: Olivier Zobrist for Langfilm
Co-production: ZHdK Zurich
Screening Copy: Langfilm



France, Lebanon, 1982
DCP, color, 52 min

Director: Omar Amiralay
Cinematography: Lionel Cousin
Editing: Chantal Piquet
Sound: Michel Breuthez
Production: Omar Amiralay for Antenne 2
World Sales: INA
Screening Copy: INA
Involved TV Channel: Antenne 2

Omar Amiralay:
Film Essay on the Euphrates Dam (1970), Everyday Life in a Syrian Village (1974), The Chickens (1977), On a Revolution (1978), An Odour of Paradise (1982), The Sarcophagus of Love (1983), Video on Sand (1984), The Intimate Enemy (1986), The Lady of Shibam (1988), East of Eden (1988), For the Attention of Madame The Prime Minister Benazir Bhutto (1990), The Master (1995), On a Day of Ordinary Violence, My Friend Michel Seurat (1996), There Are So Many Things Still to Say, a Plate of Sardines (1996) The Man With Golden Soles (1999), A Flood in Baath Country (2003)

The Misfortunes of Some

Massaibu qawmen

Omar Amiralay

The year is 1981, and Lebanon is embroiled in civil war. The central figure in *The Misfortunes of Some* is an ambulance and taxi driver named Haj Ali. The title of the film is a reference to the extra income he makes picking up corpses: the deaths of his fellow citizens provide a welcome supplement to his meager earnings. Through his eyes, we see the busy streets, where the traffic has to navigate its way through roadblocks, and he introduces us to the proud tradesmen in their shops along the coast road. The scenes are linked by the characteristic melody and images of a computer game, which gives the film an apparently playful but ultimately poignant undertone. One of the shopkeepers says that Christians, Druze, Shi'a and Sunni are all the same to him: they all need to buy his goods. When a number of shops are destroyed in a bombing, the mood changes and some say the war is a huge conspiracy. Lebanon is a battlefield where a sick war is being fought at the expense of the people.



Yemen, Syria, Egypt, Scotland,
UAE, 2013, DCP, color, 65 min

Director: Sara Ishaq
Cinematography: Sara Ishaq
Editing: Doaa Fadel
Sound: Sara Ishaq
Music: Ahmed Al-Shaiba
Narration: Sara Ishaq
Production: Diana El Jeiroudi
for Proaction Film
World Sales: No Nation Films
Screening Copy: Seen films
Involved TV Channel: Al Jazeera International

Sara Ishaq:
Karama Has No Walls (2011)

Awards: Jury Prize This Human World Film Festival Vienna,
Audience Favorite Award at
Berwick Film Festival UK

The Mulberry House

Bayt al toot

Sara Ishaq

Yemeni-Scottish Sara Ishaq spent her childhood in Yemen, but when she turned 17, she went to live with her mother in Scotland. Ten years later, in 2011, she traveled back to the home she grew up in and took her camera along. She hopes to repair a fractured relationship with her family and recover her sense of belonging in a country close to her heart. Outside, people are protesting against President Ali Abdullah Saleh's authoritarian rule, and Ishaq and her family get involved, donating blood and cooking food for the demonstrators on the square. Ishaq makes a contribution of her own by acting as a correspondent, sharing local news with the international press. In this personal film, the director records events and shifting dynamics in her own home throughout this tumultuous time, during which her father starts seeing his daughter through new eyes. She films their conversations as well as life at home, which is always buzzing with children and guests, and where her father and grandfather rule the roost.



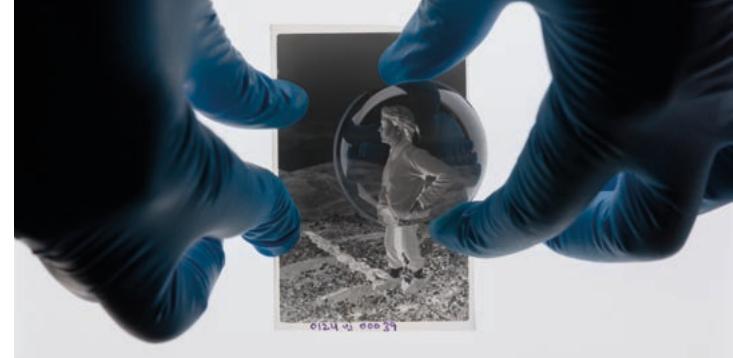
IDFAcademy Results

On Photography, Dispossession and Times of Struggle

Akram Zaatari

World Premiere

Photographs are descriptive records of a specific time and place. They have an indexical referential quality and are often used as evidence. Lebanese artist and filmmaker Akram Zaatari explores photographs' ties to war and to causes in general and wonders what happens when photographs vanish. In this film, which contains interviews with people who lost their photos because of war, Zaatari reflects on the elasticity of what we see as photography. He shows photos from nearly a century ago in the digital frames of iPads and iPhones, stacking frame upon frame and image upon image. In the process, he creates an abstract, complex but also insightful network of long-forgotten conflicts, the photos that were taken of them, and the sense of loss that's attached to them.



Lebanon, 2017
DCP, color, 38 min

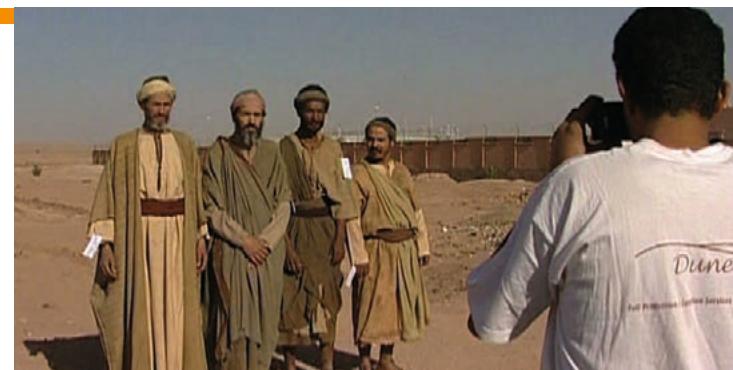
Director: Akram Zaatari
Cinematography: Akram Zaatari
Screenplay: Akram Zaatari
Editing: Rita Mounzer
Music: Marwan Mishlawi
Production: Akram Zaatari
Screening Copy: Akram Zaatari

Akram Zaatari:
This Day (2003)
Twenty Eight Nights and a Poem (2015)
 a.o.

Ouarzazate Movie

Ali Essafi

Ever since David Lean came here to shoot parts of *Lawrence of Arabia*, the Moroccan desert of Ouarzazate has formed the backdrop to countless Hollywood blockbusters, including *The Mummy* and *Gladiator*. Major productions like these often need masses of extras—and the local people are all too willing to be part of a Hollywood production, even though they might never get to see the result on-screen. Ali Essafi films these hopefuls heap together on a grandstand, putting themselves on display to American film producers who have determined beforehand exactly what skin color, sex and age they need. They survey the crowd as if they were visiting a cattle market. The lucky few to be selected then go on to work crazy hours for a pittance. Communication is negligible and health hazards are ignored—it's all about the money. *Ouarzazate Movie* shows all too clearly that behind the scenes nothing survives of the film world's glamor and glitter. Now, those famous blockbusters leave a bitter aftertaste. The outside may sparkle, but on the inside Western imperialism still reigns supreme.



France, 2001
DCP, color, 57 min

Director: Ali Essafi
Cinematography: Isabelle Fermon
Editing: Alberto Yacelini
Production: Patrick Winocour & Juliette Guigou for Quark Productions
World Sales: Quark Productions
Screening Copy: Quark Productions
Involved TV Channel: France Télévisions

Ali Essafi:
Here We're My General (1997)
The Silence of the Beet Fields (1998)
Paris mois par moi (1999)
Al Jazira's Arab Voices (2003)
Shikhats Blues (2004)
Wanted (2011)
Taxi Casablanca (2013)
Crossing the Seventh Gate (2017)
Our Dark 70s (2017)



Syria, 1978
DCP, black and white, 23 min

Director: Ossama Mohammed
Cinematography: Hanna Ward
Editing: Ossama Mohammed
Music: Abdullatif Abdulhamid
Production: Ossama Mohammed
World Sales: No Nation Films
Screening Copy: No Nation Films

Ossama Mohammed:
Today and Everyday (1980)
Stars in Broad-day Light (fiction, 1987)
Sacrifices (fiction, 2002)
Silvered Water (2014)

Step by Step

Ossama Mohammed

Ten years before filmmaker Ossama Mohammed received international recognition with *Stars in Broad Daylight* (1988), he captured the dire state of Syria in this short documentary. The film starts off hopefully enough, with different village children talking about their dream jobs. But it soon becomes clear that such innocent candor will be short-lived. Through the film's experimental, fragmented style, reminiscent of the French New Wave, harsh reality bubbles ever closer to the surface. The serene congeniality of the countryside turns out to be strict, choking and violent. The effects of this are clearly demonstrated as a soldier talks about his childhood, in between the impressions of village life. Freedom and innocence have made way for a disturbing, fanatical loyalty to the state. Is this a reflection of the foundations of Syrian society? If it is, what has happened to the children we saw at the film's opening? In hindsight, this impression of Syrian society in 1978 seems to be a prescient harbinger of the current crisis there.



France, Qatar, 2012
DCP, color, 85 min

Director: Namir Abdel Messeeh
Cinematography: Nicolas Duchêne
Editing: Sébastien De Sainte
Production: Namir Abdel
Messeeh for Oweda Films
World Sales: Doc & Film International
Screening Copy: Doc & Film International

Namir Abdel Messeeh:
Quelque chose de mal (fiction, 2005)
Toi, Waguih (2005)

Awards: Audience Award
Nyon Visions du Réel

The Virgin, the Copts and Me

La vierge, les coptes et moi

Namir Abdel Messeeh

Born in Egypt and raised in France by his Coptic parents, filmmaker Namir Abdel Messeeh considers himself an atheist, so his relationship with his religious roots is complicated. After watching an old video of a religious holiday in the region of his birthplace, in which his mother Siham claims to have had a vision of the Blessed Virgin, Messeeh convinces his producer that the claims of Marian apparitions in Egypt will make a great subject for a feature-length film. In this playful documentary, which is as much about filmmaking as it is about family and religion, Messeeh travels to Egypt. There, he quickly finds out how divisive the subject of these apparitions is. He then decides on another strategy and travels to the Asyut region, home to many of his mother's relatives. But when he leaves Cairo just as the Arab Spring is unfolding, Messeeh ends up in conflict with his producer, who then drops the project. Now the forceful Siham steps in, adding to the project what turns out to be at the very heart of the matter: theater.

A World Not Ours

Alalam laysa lana

Mahdi Fleifel

Having inherited his father's camera addiction means Mahdi Fleifel could draw from a wealth of material for his documentary about life in the Ain al-Hilweh refugee camp in Lebanon. He combines his father's home movies with his own material, shot over many years during visits to the camp where he was born and raised, before moving to Dubai and later to Europe. In this often light and always touching video diary, he introduces us to the place and the people he's still attached to. Among them is his 82-year-old grandfather, and a cousin who talks about his disillusionment with the lack of prospects for Palestine. The dreams of the homeland may have faded with the generations, but—apart from temporary alliances exhibited during the World Cup—there's no other nation to which they can belong. Central to Fleifel's bittersweet story is his friendship with Abu lyad, with whom he not only discusses politics and soccer, but also what separates them: the fact that Fleifel can leave the camp and Abu lyad cannot.



UK, Lebanon, UAE, Palestine, Denmark
2012, DCP, color, 93 min

Director: Mahdi Fleifel
Cinematography: Mahdi Fleifel
Editing: Michael Aaglund
Sound Design: Zhe Wu
Music: Jon Opstad
Production: Patrick Campbell
for Nakba Filmworks
World Sales: MPM Film, Nakba Filmworks
Screening Copy: Nakba Filmworks

Mahdi Fleifel:
Xenos (2014)
A Man Returned (2016)
A Downing Man (fiction, 2017)
Men in the Sun (fiction, 2018)

Awards: Best Documentary Feature
Black Pearl Award Abu Dhabi
Film Festival, Peace Film Award &
Panorama Audience Award Berlin
International Film Festival, Best
New Nordic Voice Award, People's
Choice Award Toronto International
Film Festival, Robert And Frances
Flaherty Prize Yamagata International
Documentary Film Festival a.o.

THE VISUAL VOICE

focus programs

IDFA is celebrating its 30th anniversary this year, and we will also be saying goodbye to founder and director Ally Derks. In the program The Visual Voice, 18 renowned directors are honoring the festival, its founder and the documentary genre by screening their favorite films. They're all auteurs that have a special relationship with IDFA, and all of them have left their mark on the documentary world many times over.

Untitled (see page 129) is also selected for Masters (see page 117).

Celebrating documentary's past, present and future

By Barbara Visser

This year, the International Documentary Film Festival Amsterdam has two important orders of business: we're both celebrating the festival's 30th anniversary and bidding a fond farewell to founder and artistic director Ally Derkx. In other words, it's the perfect time to celebrate the past, present and future of the documentary. We're doing it with a program that puts film, reflection and discussion in the spotlight.

With The Visual Voice, we celebrate the manner in which Ally Derkx has given documentaries and their makers a voice over the past three decades—both literally and figuratively. From a small initiative in 1988 that not only involved Derkx but also Adrieck van Nieuwenhuijzen (Head of Industry at IDFA), the festival quickly grew under their inspired leadership into a place where international filmmakers and producers could meet every year. While IDFA has always been warm and

welcoming, Amsterdam's smaller scale and sense of intimacy has also played an important role in attracting international professionals.

Through years of effort, IDFA helped filmmakers get their creations seen and heard by increasing numbers of people. And now, both the documentary and the festival have reached maturity. Thanks in part to online streaming and video on demand, the popularity and scope of documentaries continue to grow.

IDFA became what it is today by presenting the importance of documentaries and supporting filmmakers through words and action: providing public exposure, personal/professional support and money through funding. The result is an ever-expanding documentary family that comes together every year to network, watch films and celebrate together.





Santiago

For The Visual Voice, we have invited 18 well-known directors (see sidebar) to Amsterdam whose careers developed along with IDFA. For instance, Victor Kossakovsky came to us in 1993 with his first film *Belov*, winning both the main and the audience award. Since then, he has come back with many more of his films. We asked the directors to pick a documentary that made a deep impression—a film that changed their view on genre, filmmaking or existence itself. The directors are on hand to talk about their picks during three days of “life-changing” films.

The Visual Voice Marathon is a public event of discussion and images focusing on the present and future. For a full night, we talk about what unites us: our common love for documentaries. Under the moderation of Dana Linssen, Bahram Sadeghi and Yoeri Albrecht, guests watch documentaries and look at them from different perspectives.

The Visual Voice addresses questions that often come up for filmmakers and audiences alike: who and what do you film, and why? What ethical lines have you been confronted with? How do you give form to a non-fiction story? What's the importance of form? How do you find financers for a challenging story? Will VR and interactive storytelling become game changers for the documentary?

We are constantly having these sorts of discussions, and if all goes well, these discussions will continue to evolve as our world evolves around us. We're now backed by the momentum of three decades. Combined with our fond farewell to Ally Derks, a nice round number

like 30 provides the perfect opportunity to reflect on the past, explore the present and give voice to the future together. And in addition to the films, discussions and meeting new people, on Saturday, November 18 there's also a party at De Balie on the Kleine Gartmanplantsoen—the place where it all began in 1988!

- John Appel** – *Paris* (Raymond Depardon, 1998)
- Maziar Bahari** – *The Lovers' Wind* (Albert Lamorisse, 1978)
- Nick Broomfield** – *Sisters in Law* (Kim Longinotto, 2005)
- Heidi Ewing & Rachel Grady** – *Burma VJ – Reporting from a Closed Country* (Anders Østergaard, 2008)
- Heddy Honigmman** – *The Gleaners and I* (Agnès Varda, 2000)
- Pirjo Honkasalo** – *The House Is Black* (Forough Farrokhzad, 1962)
- Nishtha Jain** – *The Mind of Clay* (Mani Kaul, 1985)
- Steve James** – *Toto and His Sisters* (Alexander Nanau, 2014)
- Victor Kossakovsky** – *Untitled* (Michael Glawogger, 2017)
- Jørgen Leth** – *Santiago* (João Moreira Salles, 2007)
- Kim Longinotto** – *Aileen: Life and Death of a Serial Killer* (Nick Broomfield, 2003)
- D.A. Pennebaker & Chris Hegedus** – *Crisis: Behind a Presidential Commitment* (Robert Drew, 1963)
- Hubert Sauper** – *General Idi Amin Dada* (Barbet Schroeder, 1974)
- Frederick Wiseman** – *Hôtel Terminus* (Marcel Ophüls, 1988)
- The Yes Men** – *The Act of Killing* (Joshua Oppenheimer, 2012)

Barbara Visser is artistic director of IDFA 2017.

The Act of Killing

Joshua Oppenheimer

Exploring the extremes of the human mind, Oppenheimer's acclaimed film, which he describes as "a documentary of the imagination," earned him a European Film Award, a BAFTA and an Oscar nomination. More than merely documenting the atrocities committed by the film's main protagonist Anwar Congo, a member of the powerful paramilitary organization Pemuda Pancasila, the film highlights the impunity with which he—like the various political leaders who also appear—can flaunt his role in the persecution of communists in present-day Indonesia. From 1965 to 1966, this witch hunt culminated in the mass murder of possibly more than a million communists, suspected communists and other opponents to the Suharto regime. To demonstrate how the atrocities have been whitewashed, Oppenheimer takes the unusual step of inviting Congo and his companion Herman Koto to enthusiastically act out their deeds in several of their favorite film genres—war film, western, gangster movie and musical—with accompanying explanations of how the executions were inspired by Marlon Brando, Al Pacino and John Wayne. The title, then, refers not only to the act of murder itself but also to the acting out of the murders.



Denmark, Norway, 2012
DCP, color, 159 min

Director: Joshua Oppenheimer
Co-directors: Anonymous, Christine Cynn
Cinematography: Carlos Arango de Montis, Lars Skree
Editing: Niels Pagh Andersen, Janus Billeskov Jansen, Ariadna Fatjo-Vilas Mestre, Mariko Montpetit, Charlotte Munch Bengtsen
Music: Elin Øyen Vister
Production: Signe Byrge Sørensen for Final Cut for Real
World Sales: Cinephil
Distribution for the Netherlands/
Screening Copy: Cinema Delicatessen

Joshua Oppenheimer:
The Entire History of the Louisiana Purchase (1997), *These Places We've Learned to Call Home* (fiction, 1997), *Show of Force* (fiction, 2007), *The Look of Silence* (2014)
Joshua Oppenheimer & Christine Cynn:
Land of Enchantment (fiction, 2001), *Land of The Globalization Tapes* (2003)

Awards: BAFTA Best Documentary, European Film Award for Best Documentary, Danish Film Academy Award for Best Documentary, Panorama Audience Award Berlin International Film Festival a.o.



United Kingdom, 2003
DCP, color, 89 min

Directors: Nick Broomfield, Joan Churchill
Cinematography: Joan Churchill
Editing: Claire Ferguson
Music: Rob Lane
Production: Jo Human for Lafayette Film
World Sales: Kew Media Group
Screening Copy: Kew Media Group
Awards: Amnesty International DOEN Award International Documentary Film Festival Amsterdam

Nick Broomfield & Joan Churchill:
Juvenile Liasons (1975), *Soldier Girls* (1981), *Lily Tomlin* (1986), *Sarah Palin: You Betcha!* (2011) a.o.
Nick Broomfield:
Kurt & Courtney (1988), *Battle for Hadithah* (2007), *Tales of the Grim Sleeper* (2014) a.o.
www.nickbroomfield.com
Joan Churchill:
Asylum (1992)

Aileen: Life and Death of a Serial Killer

Nick Broomfield, Joan Churchill

In his 1992 documentary *Aileen Wuornos: The Selling of a Serial Killer*, Nick Broomfield captures film producers and publishers fighting like dogs for the rights to the story of an ex-prostitute on death row, who was reputed to be "America's first female serial killer." At an appeals hearing on Aileen Wuornos's execution 10 years later, Broomfield is called as a witness. To his astonishment, Wuornos changes her story and testifies that she killed her seven victims in cold blood—not acting in self-defense, as she had always maintained. Broomfield decides to interview her again and speaks with various friends and people from Wuornos's childhood. He presents a disconcerting portrait of a life characterized by abuse and violence. *Aileen: Life and Death of a Serial Killer*, one of Broomfield's most personal films, ends in tragedy. Wuornos no longer wanted to live and looked forward to her execution, which took place on October 9, 2002. This is a lucid and poignant indictment of the death penalty.



Denmark, Sweden, United Kingdom, Norway, 2008
DCP, color, 85 min

Director: Anders Østergaard
Cinematography: Simon Plum, Burma's undercover reporters
Editing: Janus Billeskov Jansen, Thomas Papapetros
Sound: Martin Hennel
Music: Conny Malmqvist
Production: Lise Lense-Møller for Magic Hour Films
World Sales: First Hand Films
Screening Copy: Danish Film Institute
Involved TV Channels: DR, SVT, NRK, Channel 4

Anders Østergaard:
Johannesburg Revisited (1996),
The Magus (1999), *Malaria!* (2001),
Tintin and I (2003), *The Vanguard of Diplomacy* (2004), *Gasolin* (2006),
1989 (2014)

Awards: Best Investigate Documentary San Francisco International Film Festival, Grand Prize Dox & Amnesty International Award CPH DOX, World Cinema Documentary Editing Award Sundance Film Festival, Movies That Matter Human Rights Award & Joris Ivens Award International Documentary Film Festival Amsterdam, a.o.

Burma VJ – Reporting from a Closed Country

Burma VJ – Reporter i et lukket land

Anders Østergaard

The Democratic Voice of Burma (DVB) consists of about 30 Burmese reporters who secretly film the abuses in their country. The footage is then smuggled across the border and broadcast via satellite from the DVB's headquarters in Oslo. These are the images that could be seen across the globe when a revolution was about to erupt in the late summer of 2007. Led by Buddhist monks, more than 100,000 people took to the streets to march peacefully against the military dictatorship that had held the country in an iron grip for over 40 years. *Burma VJ – Reporting from a Closed Country*, winner of the Joris Ivens Award in 2008, is almost exclusively compiled from DVB footage. One of the reporters stays in touch with his colleagues from a hiding place in Thailand; his voice-over accompanies the shaky hand-held images of emergency deliberations by protesters, of the dispersion of the crowd, and of monks and civilians getting knocked down. Their cameras hidden in bags or clenched under their armpits, the DVB reporters risk their lives to take us right into the heat of the turmoil.



United States, 1963
DCP, black and white, 52 min

Director: Robert Drew
Cinematography: Gregory Shuker, D.A. Pennebaker, Richard Leacock, James Lipscomb, Abbot Mills
Editing: De Nosworthy, Nicholas Proferes
Sound: Gregory Shuker, Hope Ryden
Production: Robert Drew for Drew Associates, Gregory Shuker
World Sales: MK2
Screening Copy: MK2
Involved TV Channel: ABC International

Robert Drew:
Primary (1960)
Jane (1962)
The Chair (1966)
Storm Signal (1967)
On the Road with Duke Ellington (1967)
From Two Men and a War (2004)
a.o.

Awards: First Prize International Documentary Film Festival Bilbao, Cine Golden Eagle

Crisis: Behind a Presidential Commitment

Robert Drew

Thanks to portable cameras and lightweight sound equipment, filmmaker Robert Drew and his team were able to follow presidential candidate John F. Kennedy from very close up during the Democratic primary in 1960. The result was his groundbreaking film *Primary*. In June 1963, he once again trained Drew Associates' cameras on Kennedy and his staff. The president was facing great tension in American politics and society. In spite of a federal ruling, Governor George Wallace was threatening to deny two black students access to the "white" University of Alabama. Attorney General Robert Kennedy had to move mountains to overcome the crisis. He advised the president and developed a strategy for Alabama, and Drew filmed this as well. We learn what Wallace thought about racial segregation and follow the two students in question right up to the moment of truth. Will the governor let them in, or will he dig in his heels? A poignant moment in the ongoing history of racism in the United States.

General Idi Amin Dada

Général Idi Amin Dada: Autoportrait

Barbet Schroeder

In the early 1970s, Barbet Schroeder asked Ugandan dictator Idi Amin if he could make a documentary about him. Much to his surprise, the vain Amin thought this was a great idea, and gave Schroeder free rein to film him—but only under Amin's own direction, of course. Amin determined which events the film crew could attend, such as a reenactment of an attack on the Golan Heights, and a swimming competition won by the great leader himself. An exceptional part of the film consists of recordings of a consultation with the council of ministers—in this context, "consultation" meant a tirade from the tyrant, who was concerned about Uganda's international image. Several weeks later, the Minister of Foreign Affairs responsible for improving that image was found dead in a river. Naturally, Amin thought he would be getting a propaganda film, but the editing and voice-over leave no doubt about the real nature of the superficially charming and witty former general. This version could only be shown after Amin's death: while still alive, he forced the removal of scenes and commentary he didn't like by holding all French nationals in Uganda hostage.



France, 1974
DCP, color, 92 min

Director: Barbet Schroeder
Cinematography: Néstor Almendros
Editing: Denise de Casabianca
Sound: Alain Sempé
Music: Idi Amin
Production: Jean-François Chauvel, Charles-Henri Favrod, Jean-Pierre Rassam
World Sales: Les Films du Losange
Screening Copy: Les Films du Losange

Barbet Schroeder:
More (fiction, 1969)
The Valley (fiction, 1972)
Maîtresse (fiction, 1975)
Koko, A Talking Gorilla (1977)
Tricheurs (fiction, 1984)
Barfly (fiction, 1987)
Reversal Of Fortune (fiction, 1990)
Single White Female (fiction, 1992)
Kiss of Death (fiction, 1995)
Desperate Measures (fiction, 1998)
Our Lady of the Assassins (fiction, 2000)
Murder by Numbers (fiction, 2002)
Terror's Advocate (2007)
Inju (fiction, 2008)
Amnesia (2015)
The Venerable W. (2017)
a.o.



France, 2000
35mm, color, 82 min

Director: Agnès Varda
Cinematography: Stéphanie Krausz, Didier Rouget, Didier Doussin, Pascal Sautelet, Agnès Varda, Stéphane Krausz
Editing: Agnès Varda, Laurent Pineau
Sound: Emmanuel Soland, Nathalie Vidal
Music: Joanna Brzdzowicz
Production: Agnès Varda for Ciné Tamaris
World Sales: Ciné Tamaris
Screening Copy: Ciné Tamaris

Agnès Varda:
La pointe courte (1954), Lion's Love (1969), Réponses de femmes (1975), Jacquot de Nantes (1991), Deux ans après (2002), Le lion volatil (fiction, 2003), Ydessa, les ours et etc. (2004), Cinévardaphoto (2004), Quelques veuves de Noirmoutier (2006), Les plages d'Agnès (2008), Les 3 boutons (2015) a.o.

The Gleaners and I

Les glaneurs et la glaneuse

Agnès Varda

Searching for gleaners who live on discarded food, Agnès Varda comes upon the most remarkable people. A bartender recalls how she used to gather the grain that was left after the harvest, as nothing should be wasted. In the same spirit, people visit winegrowers to take home the scraps that weren't gathered during the grape picking. A chef with a Michelin star can often be found in the hills, gathering ripe fruit and fresh herbs that he uses in his kitchen the same day. He believes we should treat food with great respect. Nevertheless, many potato growers throw away piles of spuds just because they're too large or malformed. A number of dumpster divers find great food in the trash restaurants thrown away, including a tasty drumstick to top off their meal. Agnès Varda films them playfully and affectionately, and doesn't mind getting sidetracked when she encounters something interesting. Her delightfully meandering approach turns the film into something of a disguised self-portrait. After all, filming is gleaning, too.



France, 1988
35mm, black and white, 267 min

Director: Marcel Ophüls
Cinematography: Michael Davis, Pierre Boffety, Reuben Aaronsen, Wilhelm Rosing, Lionel Legros, Daniel Chabert, Paul Gonon
Screenplay: Marcel Ophüls
Editing: Albert Jurgenson, Catherine Zins
Sound: Michel Trouillard, Anne Weil
Production: Marcel Ophüls, John Friedman, Peter Kovler, Hamilton Fish
Screening Copy: Academy Film Archive

Awards: Academy Award Best Documentary, FIPRESCI Prize Cannes Film Festival, Peace Film Award Berlin International Film Festival

Marcel Ophüls:
Matisse ou le talent du bonheur (1960)
L'amour à vingt ans (1961)
Peau de banane (1963)
Feu à volonté (1964)
Munich ou la paix pur cent ans (1967)
Die Ernte von My Lai (1970)
Auf der Suche nach meinem Amerika (1970)
A Sense of Loss (1973)
The Memory of Justice (1975)
Fritz Kortner/Kortnergeschichte (1979)
November Days (1989)
The Troubles We've Seen (1994)

Hôtel Terminus: The Life and Times of Klaus Barbie

Marcel Ophüls

Hôtel Terminus was Nazi officer Klaus Barbie's headquarters. Dubbed the "Butcher of Lyon" during the Second World War, Barbie was extradited from Bolivia to France in 1987 to stand trial for crimes against humanity. *Hôtel Terminus* is less a biography of Barbie than an inquiry into the way humanity deals with evil. It was the indifference of so many to the past and the alarming ease with which people tend to forget that shocked Marcel Ophüls and made him decide to make this documentary. He spoke with 80 people in France, Germany, Bolivia, Peru and the United States who at one time or another were involved with Barbie's life or career. We meet friends from Barbie's youth, tortured people from the Resistance, collaborators, former C.I.A. agents, Nazi hunters and former Bolivian politicians. Additionally, Ophüls invites a few commentators to speak, including Claude Lanzmann, director of *Shoah*. He allows his interviewees to give their own versions of history, but doesn't refrain from putting the pressure on with some tough questions as well.



Iran, 1962
35mm, black and white, 20 min

Director: Forough Farrokhzad
Cinematography: Soleiman Minasian
Editing: Forough Farrokhzad
Production: Ebrahim Golestan
Screening Copy: Int. Kurzfilmtage Oberhausen GmbH

Forough Farrokhzad:
Yek atash (1963)

The House Is Black

Forough Farrokhzad

This documentary short, the only film made by Iranian poet Forough Farrokhzad (1935–1967), is one of the very first film essays and qualifies as a precursor to the Iranian New Wave. *The House Is Black* captures life in the Baba Baghi leper colony, a small village where the inhabitants live from day to day. They go to the market, eat, knit, smoke and play board games. Meanwhile, the children go to school. Some of them are visibly affected by the disease while others look healthy—for now, at least. Farrokhzad's voice-over provides the images with poetic commentary in which she mixes texts from the Bible and the Koran with her own poetry. A succession of attentive black-and-white shots endows the deformities with their own beauty and melds together daily moments of pain, despair, warmth and joy into a profoundly human document. Farrokhzad's goal was "to wipe out this ugliness and to relieve the victims."

The Lovers' Wind

Le vent des amoureux

Albert Lamorisse

The wind that blows across Iran's deserts, mountains, old settlements and new cities has a name: Baadeh Sabah. Sometimes he blows alone, sometimes with other winds, and other times he quarrels with his brother, the mischievous Baadeh Div. Baadeh Sabah is the poetic narrator in this extraordinary ode to Iran, which is mostly made up of aerial footage. Unlike his bad-mannered brother, Baadeh Sabah likes to help people. He travels with the nomads, sees the shepherds and fishermen, enjoys the beauty of Isfahan and is amazed by the new industry and neon lights of modern Tehran, the treasures of the Shah and the glistening rice fields. The Iranian Ministry of Culture and Art, which commissioned the film, wanted to see more emphasis on the modernization of the country. Director Albert Lamorisse (*Le ballon rouge*) died in a helicopter accident while filming additional footage. Lamorisse's wife and son completed the film, which received an Oscar nomination shortly before the Iranian Revolution.



France, Iran, 1978
DCP, color, 71 min

Director: Albert Lamorisse
Cinematography: Guy Tabary
Editing: Denise de Casabianca, Albert Lamorisse
Production: Albert Lamorisse
Screening Copy: Bahman Maghsoudlou

Albert Lamorisse:
Bim (fiction, 1951)
Crin blanc: Le cheval sauvage (fiction, 1953)
Le ballon rouge (fiction, 1956)
Le voyage en ballon (fiction, 1960)
Le songe de chevaux sauvages (fiction, 1962)
Fifi la plume (fiction, 1965)
Versailles (1967)
Paris jamais vu (1967)

The Mind of Clay

Mati Manas

Mani Kaul

In 1985, filmmaker Mani Kaul received an assignment from the Festival of India to make a film about the pottery tradition in India. The result was anything but a conventional, informative commissioned documentary—instead, it's a poetic road movie. Kaul and his crew traveled in a bus through the north of the country, filming potters in the local villages, as well as at exhibitions and excavations. His beautiful footage is characterized by a great eye for detail. He focuses on glistening hands as they conjure pots and other objects from clay, taking long shots that give us an intense, almost physical experience of the items that emerge. He also records the many myths and legends surrounding this centuries-old tradition, which has been passed down from generation to generation. *The Mind of Clay* isn't only a visual ode to the craft and beauty of ceramics, but also a poetic essay on the earth as the mother and source of both life and art.



India, 1985
35mm, color, 92 min

Director: Mani Kaul
Cinematography: Venu Goopalan
Editing: Reena Mohan
Sound: A.M. Padmanabhan
Music: T.R. Mohalingam
Production: Infrakino Film Production
Screening Copy: Directorate of Film Festivals, Min. of I&B Govt. of India

Mani Kaul:
Uski roti (fiction) (1970)
Dovidha (1973)
Siddeshwari (1990)
Idiot (1991)
Naukar ki kameez (1999)
a.o.



France, 1998
35mm, black and white, 97 min

Director: Raymond Depardon
Cinematography: Raymond Depardon
Editing: Roger Ihklef
Sound: Jonathan Achard, Nicolas Becker, Claudine Nougaré
Production: Pascale Dauman for Palmeraie et Desert
Screening Copy: Palmeraie et Desert
Involved TV Channels: ARD/WDR, Canal+

Raymond Depardon:
Venezuela (1963), *Jan Palach* (1969), 1974, *Une partie de campagne* (1974), *Tibesti Too* (1976), *Reporters* (1981), *San Clemente* (1982), *Urgences* (1988), *Contacts* (1990), *Délits flagrants* (1994), *Africa, How Are You With Pain?* (1996), *Profils paysans: L'approche* (2001), *The 10th Judicial Court: Judicial Hearings* (2004), *Profils paysans: Le quotidien* (2005), *Quoi de neuf au garet?* (2005), *Profils paysans: La vie Moderne* (2008), *Le tour du monde en 14 jours* (2008), *Donner la parole* (2008), *Journal de France* (2012), *12 Days* (2017) a.o.

Paris

Raymond Depardon

In the busy streets of Paris, a filmmaker (a character played by Luc Delahaye) goes in search of his ideal leading actress. Helped by a casting director (played by Sylvie Peyer) he scours stations and shopping streets, hunting for an “ordinary” young woman. The problem is that the director hasn’t yet decided what the film will be about, let alone what character the woman is to play. Individually, he invites 10 women to join him at a café table, and this leads to surprisingly frank conversations. The black-and-white filming of an overcast Paris produces melancholy, atmospheric images that punctuate the conversation between the two protagonists and the interviews with the “real” Parisiennes. Documentary filmmaker and photographer Raymond Depardon has emerged in recent years chiefly as a chronicler of rural France, the soul of which he attempts to capture with his camera. In this city portrait, he chose for a more explicit game with authenticity, producing a series of intriguing unplanned miniatures.



Brazil, 2006
DCP, black and white, 80 min

Director: João Moreira Salles
Cinematography: Walter Carvalho, Alberto Bellezza
Screenplay: João Moreira Salles
Editing: Eduardo Escoré, Lívia Serpa
Sound: Jorge Saldanha
Narration: João Moreira Salles, Fernando Moreira Salles
Production: Raquel Zangrandi & Mauricio Ramos for Videofilmes
World Sales/Screening Copy: Videofilmes

João Moreira Salles:
Blues (1990)
Notícias de umaguerra particular (1999)
Nelson Freire (2003)
Entreatos (2004)
In the Intense Now (2017)

Awards: Best Documentary Award Cinéma du Réel, Grand Jury Prize for Documentary Features Miami Film Festival, Best Documentary Lima Latin American Film Festival, Cinema Brazil Grand Prize for Best Documentary

Santiago

João Moreira Salles

In 1992, João Moreira Salles started making a film about Santiago, the butler who had been working for his parents since his childhood. Thirteen years later, Salles looked back at the unused material on the flamboyant servant, who by that time had passed away. From these images, Salles made a documentary about an extraordinary man who, in addition to his demanding work for the prosperous family, was equally conscientious in dealing with his personal labor: collecting, arranging, interpreting and documenting information about the history of all great and wealthy families in the world. Together with the director’s brother’s voice-over, Santiago’s detailed memories and erudite contemplations offer reflections on identity, memory and the nature of documentaries. The nostalgic character of the film comes across even stronger with the old black-and-white footage—scenes that were shot in Santiago’s kitchen or in front of the bookcase where he kept his life’s work. Here, Salles shows us the repeated takes, including his own directing instructions. During the course of the documentary, he gradually finds out why this is his only unfinished film.

Sisters in Law

Kim Longinotto, Florence Ayisi

"I'm afraid the accused has missed a century. This is the century where women's rights are respected," observes Judge Hortense Bam. The court of law in Kumba, Cameroon provides a powerful case study of a society in transition. *Sisters in Law* captures the legal proceedings and courtroom drama surrounding several heartfelt stories. Six-year-old Grace was beaten by her depraved aunt. Young Sonita was raped by a neighbor, but she's brave enough to do something about it. The quiet Amina seeks a divorce from an abusive husband. Instead of playing victims, the women are empowered by the supportive climate created by Judge Bam and State Prosecutor Vera Ngassa, who foster courage in them every day. Master filmmaker Kim Longinotto has a compassionate camera eye and an uncanny ability to be in the right place at the right time—always in the moment, discreet, culturally aware and sensitive. *Sisters in Law* moves us into an emotional, humanist space, one that provides positive hope for real change.



United Kingdom, 2005
35mm, color, 104 min

Directors: Kim Longinotto, Florence Ayisi
Cinematography: Kim Longinotto
Editing: Ollie Huddleston
Sound: Mary Milton
Music: D'Gary
Production: Kim Longinotto for Vixen Films
World Sales: Women Make Movies
Screening Copy: Academy Film Archive

Kim Longinotto:
Pride of Place (1978), *Theatre Girls* (1979),
Cross and Passion (1981), *Underage* (1983),
Tragic but Brave (1994), *Rock Wives* (1996),
Mike Leigh (1997), *Steve and Dave* (1999),
Rob and Chris (1999), *The Day I Will Never Forget* (2002), *Hold Me Tight, Let Me Go* (2007), *Rough Aunties* (2008), *Pink Saris* (2010) a.o.

Kim Longinotto & Jano Williams:
Dream girls (1993), *Shinjuku Boys* (1995),
Gaea Girls (2000)

Awards: C.I.C.A.E. Award
 Cannes Film Festival a.o.



Romania, 2014
DCP, color, 93 min

**idfa
forum**

Director: Alexander Nanau
Cinematography: Alexander Nanau
Editing: Alexander Nanau, Mircea Olteanu, George Cragg
Sound: Florian Ardelean
Sound Design: Matthias Lempert
Production: Marcian Lazar for Strada Film, Alexander Nanau for HBO
Executive Production: Bianca Oana, Carmen Harabagiu, Antony Root
World Sales/Screening Copy: Outlook Filmsales
Involved TV Channel: HBO Europe

Alexander Nanau:
Peter Zadek inszeniert Peer Gynt (2006)
Lumea văzută de Ion B. (2009)

Awards: France Culture Award Cannes Film Festival, Best Documentary Warsaw International Film Festival, Prize of the Ecumenical Jury Leipzig DOK Festival, Best Documentary Zurich Film Festival, Grand Prix Grand Premiers Plans Festival, Best Documentary Vukovar Film Festival, Audience Award Festival dei Popoli a.o.

OFFSCREEN ACTIVITIES

IDFA is more than just a film festival. It helps shape the documentary landscape with its markets IDFA Forum and Docs for Sale, through the IDFA Bertha Fund supporting filmmakers in developing countries, the IDFAcademy's various workshops and activities for up-and-coming documentary talent, and the many talks, debates and events held throughout the festival.

Docs for Sale

Established in 1996, Docs for Sale is the leading marketplace for creative documentaries, offering streaming video all year round and excellent networking opportunities for buyers and sellers of quality documentaries during IDFA.

Now in its 22nd year, Docs for Sale is an extensive, internationally-oriented market for documentaries. Featuring more than 450 titles, all of which have undergone a strict selection process, the market offers digitized viewing services on 60 viewing sets, backed by an extensive database and catalogue. The viewings are recorded in the database, so producers can keep track of who watched their films. Most of Docs for Sale's attendees are buyers from international TV networks, festival programmers and distributors looking for new documentary material.

Through the Docs for Sale online platform, accessible by subscription only, buyers and exhibitors have year-round access to documentaries online. Thanks to the platform, Docs for Sale attendees can do much of their viewing prior to and following the festival, leaving them more time for networking and closing deals during the festival itself. Updated throughout the year, the Docs for Sale online catalogue contains both new titles selected for IDFA 2017 and older documentaries that deserve a second look.



For projects in the last stage of production, IDFA Forum collaborates with Docs for Sale in the Rough Cut category. The rough cuts are available for viewing both online in the weeks leading up to the festival, as well as in the Docs for Sale viewing booths during IDFA. Additionally, theater screenings of the projects are held on Sunday, November 19, and pre-arranged individual meetings are facilitated during the festival.

IDFA Forum

The Forum, IDFA's international co-financing and co-production market, is Europe's most important breeding ground for new documentary projects. At IDFA Forum, documentary and new media projects are presented to broadcasters, distributors, sales agents, digital platforms and other potential financers.

Ninety percent of all projects selected for a pitch find additional financing at IDFA Forum, and almost all the projects end up getting made. This year, 58 projects were selected out of 680 submissions. These projects get pitched in various categories, depending on their current stage of development and genre. Over the course of three days, producers and filmmakers take turns pitching their latest projects to an audience of financers, observers and other film professionals. Around 35 of these pitching teams present their projects in the smaller halls of the Compagnietheater to a group of financers who have indicated interest in a specific project. This includes three genre-specific round table sessions with a focus on new media, the arts and documentaries for children. In addition, 16 projects in various stages of production are presented in the large hall of the Compagnietheater. All pitches are followed by prearranged one-on-one meetings, which give the teams of producers and filmmakers time to discuss the project with potential financers.

Twenty-one projects presented at IDFA Forum in previous years have been selected for one or more program sections at IDFA 2017. Eight films are screening in competition, nine are in non-competitive programs and four can be seen in one of the special focus programs.



Ministry of Education, Culture and
Science



IDFA Bertha Fund



The IDFA Bertha Fund supports documentary filmmakers in Africa, Asia, Latin America, the Middle East and parts of Eastern Europe. At the core of the activities lies the Fund's belief in the power of visual storytelling and the importance of having stories told from different perspectives.

2017 marks the 20th anniversary of the Fund. Since its establishment in 1998, the IDFA Bertha Fund has supported over 600 projects from filmmakers and film organizations. More than 350 documentaries have been realized with its support. This year, the Fund is also celebrating its five-year collaboration with its principal partner, the Bertha Foundation. Through this partnership, the IDFA Bertha Fund has been able to grow and strengthen its activities, offering filmmakers not only financing for their project, but also access to training, consultancies and the documentary industry in general. In addition to presenting the films completed with its support at IDFA each year, the IDFA Bertha Fund promotes the supported filmmakers and documentaries, matching them with financiers, producers, sales agents and festivals worldwide.

In 2017, a selection of 19 new projects received support through the IDFA Bertha Fund Classic scheme, for a total amount of €192,500.

Within the IDFA Bertha Fund Europe scheme, the Fund allocated a total of €240,000 to the production of six international co-productions.

Screening at IDFA 2017

IDFA 2017 is presenting 14 new documentaries made with support from the IDFA Bertha Fund. These films showcase a diversity of filmmakers, styles and subjects, and bring us powerful cinematic stories. The opening film of IDFA 2017, *Amal* by Mohamed Siam, received support from the Fund in 2016.

The IDFA Bertha Fund is proudly unveiling four films that resulted from the IBF Europe scheme, launched in 2015 to support international co-productions between Europe and developing countries: *Of Fathers and Sons*, *Raghu Rai, an Unframed Portrait*, *The Next Guardian*, and *Demons in Paradise*. This year's harvest not only holds a remarkable presence in the competition sections, but also has a strong showing in the Best of Fests section. Four films, *The Next Guardian*, *Demons in Paradise*, *Heiress of the Wind*, and *Silas*, participated in the IDFAcademy Summer School in recent years.



BERTHA
FOUNDATION



IDFAcademy

IDFAcademy bridges the gap between film school and practice with tailor-made training programs geared to talented international documentary filmmakers, both during the festival and throughout the year.

Through master classes, case studies, lectures, panels, small-scale workshops and round table sessions, the IDFAcademy program during the festival helps budding filmmakers learn about the latest documentary developments and sharpen their industry awareness. Every day concludes with Meet the Professionals: round table sessions and one-on-one meetings with esteemed documentary professionals.

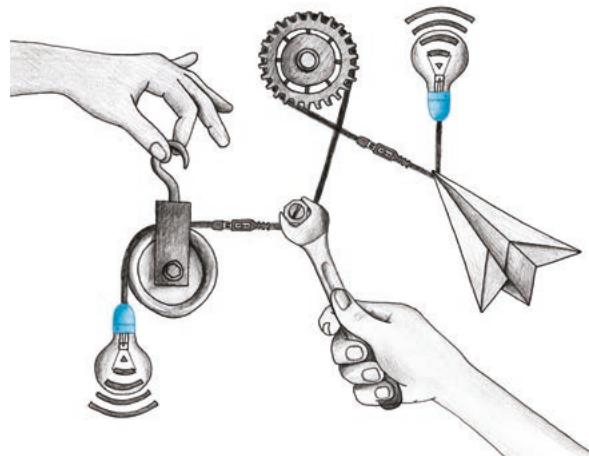
Every year in early July, the IDFAcademy Summer School offers a week-long training program for young filmmakers, editors and producers from all over the world. Mentored by internationally renowned tutors, participants take their documentary projects in the script or editing stage to the next level. Three projects developed during the IDFAcademy Summer School in previous years are screening at IDFA 2017: *Demons in Paradise* (p. 138), *Heiress of the Wind* (p. 164) and *The Next Guardian* (p. 46).

Going back more than two decades, the IDFAcademy's workshop for Dutch filmmaking talent found a new partner in 2017 and is now called the IDFAcademy & NPO Fund Workshop. Running from July to November, the workshop allows six young documentary filmmakers to turn an original idea into a film plan for a 50-60 minute documentary. During IDFA, their plans are presented to Dutch public broadcasters, and one of them is awarded a €25,000 development grant, plus an additional €5,000 to develop a teaser, made available by the NPO Fund. Two films developed in previous editions of the workshop are screening at IDFA this year: *The Last Fight* (p. 85) and *A Stranger Came to Town* (p. 87).

During the annual Kids & Docs Workshop, organized in cooperation with the Cinekid festival since 1999 and supported by NPO Fund starting this year, participants develop a film plan for a 15-minute youth documentary aimed at children between eight and 12 years of age. Each of the filmmakers receives support from a participating Dutch broadcaster. This year, four films developed during the workshop are screening at IDFA: *Kendis* (p. 111), *Lenno & the Angelfish* (p. 113), *My Happy Complicated Family* (p. 114) and *Outside In*.

dioraphite  **VEVAM**   **fonds**

DocLab Academy



DocLab Academy is a five-day international program for new talent in the field of documentary storytelling and interactive media. The program addresses a variety of challenges and opportunities through one-on-one meetings, exclusive workshops and portfolio reviews by international new media pioneers.

Each year, participants are challenged to explore some truly thought-provoking questions. What is the creative potential of new technologies such as virtual reality, artificial intelligence and interactive media? How do you choose the right medium for the story you want to tell? How can you use the endless possibilities of the internet without getting lost? And how do you finance interactive documentaries, find the right partners, and reach your audience?

This year's program includes workshops and master classes by Opeyemi Olukemi, Zillah Watson, Jonathan Harris, Duncan Speakman, the audio collective Schik, Klasien van de Zandschulp, Lava Lab, Submarine and others.

DocLab Academy is an initiative of IDFA's new media program DocLab and the Flemish arts center De Brakke Grond, and is made possible with support from the Netherlands Film Fund, the Flanders Audiovisual Fund and Sonos.

NL FILM FONDS  **SONOS**

IDFA Education & Kids' Activities



Both during the festival and throughout the year, IDFA provides educational programs for primary, secondary and vocational education, ranging from school screenings and workshops to the free documentary platform Docschool Online.

During the festival, approximately 10,000 Dutch students see a film in the school program, which is compiled in cooperation with teachers. The films are placed in an educational context through Q&As and through workshops developed in partnership with the photography museum Foam and the mobile animation studio De Animatiebus.

Over the past year, around 19,000 students have seen films on Docschool Online. The channel offers some 130 films to watch online in the classroom, with membership open only to teachers. Searches can be filtered according to theme, length and level, and teaching material is provided for each film.

During the festival, IDFA is holding two special educational events:

Netiquette

Netiquette is a five-part web series by public-service broadcaster NTR, in which documentary filmmaker Mea Dols de Jong takes young people in search of the unwritten rules of the internet: netiquette. She asks them how they became friends on the internet, started dating, broke up or became the victims of online bullying, revealing the right and the wrong ways to behave on social media. Secondary

school students attend the premiere on November 17 and take part in a discussion about online etiquette.

IDFA marks Universal Children's Day

On November 20, IDFA puts the spotlight on children's rights, celebrating the 28th Universal Children's Day in partnership with the public-service documentary producer EO/IKONdocs and the film festival Movies that Matter. The film program is drawn from the EO/IKONdocs youth documentary series *Mensrechten* (Children's Rights), featuring *The Monsoonshow*, *Kids on the Silk Road: Girl Against Gravity*, *Outside In* and *Girl on a Mission*. Using an audience response system, around 300 students take part in a Children's Rights Quiz and ask the filmmakers and the protagonists questions.

Kids' Activities

Apart from the films selected for the IDFA Kids & Docs Competition, two other children's documentaries are screening in programs for a young audience: *Outside In* and *Hello Salaam*.

Outside In—Els van Driel (The Netherlands, 2017, 16 min.)

Fragments from Emma's audio diary disclose how she feels about her parents' divorce. Away from home, she finds calm and peace.

Hello Salaam—Kim Brand (The Netherlands, 2017, 16 min.)

Two friends travel to a refugee camp in Greece to meet Syrian refugees their age and see how they're coping.

IDFA Talks

In addition to just screening the films, IDFA encourages meetings between filmmakers and their audience as well as filmmakers and professionals, the goal being to exchange ideas in debates, master classes and Q&A sessions.

While all filmmakers attending IDFA have the chance to meet their audience in Q&A sessions after their screenings, a small number of films get a special focus in the Doc Talks. Stimulating directors, industry experts and specialized moderators are on hand to engage the audience in deeper discussions about the films. Several of these Doc Talks are part of this year's focus programs Camera in Focus and Shifting Perspectives: The Arab World. Every year, IDFA invites a filmmaking legend to the festival. Following in the footsteps of grand masters like Werner Herzog, Heddy Honigmann and Victor Kossakovsky, this year American new media artist Jonathan Harris has selected his Top 10 favorite works (see page 185) and is being honored with a retrospective (see page 193). During the festival, Harris is giving a Master Talk on his Top 10 selection and his own working method. In addition to this Master Talk, there are several Filmmaker Talks in which directors have inspiring conversations about their work. *See www.idfa.nl/program for an up-to-date overview of all offscreen activities during the festival.*

Industry Office

The recently established Industry Office offers an extensive program of services, sessions, talks and consultancies to inspire our professional festival guests and to keep them up-to-date on the latest developments in the documentary industry.

The Industry Office brings together different services and programs from multiple IDFA departments. It is intended for all professionals attending IDFA and caters to various interests—from distribution and funding to co-producing and documentary development. The goal is to inform, inspire, network and stimulate business opportunities. The latest addition to the program is called Meet the Experts: group consultations in which a wide variety of experts share their expertise. Filmmaker Talks is a series of talks centered around renowned filmmakers. There are also several Industry Sessions in which various topics are discussed in a more intimate setting. The Industry Talks cover trends and developments on topics like editing, VOD platforms and the business of interactive media. Lastly, there are daily Consultancies with industry experts who provide one-on-one advice.



DocLab: Immersive Network

The rise of immersive media (VR/AR/MR), machine learning and the Internet of Things has created an explosive new growth industry for media makers. New opportunities are everywhere: to develop new art forms, test new business models and explore new ways to interact with audiences. Nevertheless, the immersive industry is also a complex, hard-to-define and fragmented one. That is why in 2016, IDFA DocLab launched the Immersive Network, connecting experts with talented creators to realize new works and exchange knowledge.

How do we navigate between technologies in very different stages of development and avoid the pitfalls of every new hype-cycle? How do we create meaningful collaborations across disciplines, reach increasingly fragmented audiences and create better opportunities to learn and analyze our past mistakes? How do we keep the internet an open platform and steer the digital revolution towards a more human future? The Immersive Network addresses these questions and more.

The Immersive Network is realized in collaboration with participants from ARTE, the National Film Board of Canada, MIT, The Netherlands Institute for Sound and Vision, Diversion, Fresh Pitch Shanghai, VRBASE Amsterdam, HTC Vive, Scatter, MoMa, BBC, NYU, Phi Centre, *the Guardian*, VPRO Television, Tribeca Film Festival, HvA, Sonos and many others.

Public activities include the commissioning and exhibition of new experimental works and audience research during the festival. Invitation-only activities include the Immersive Network Summit, a new international think tank event with experts from all corners of the interactive and immersive storytelling industry, and an Expert Meeting on Interactive Documentary Preservation, organized in collaboration with the Netherlands Institute for Sound and Vision. Reports and case studies will be published and made available for free online after the events through the Immersive Network Knowledge Base.



Ministry of Economic Affairs of the
Netherlands



The Dutch Collective Management Organisation (CMO) for film and television directors.



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The talent development program for emerging documentary filmmakers



Beeld en Geluid IDFA Award for Dutch Documentary 2017



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IDFA COMPETITION FOR MID-LENGTH DOCUMENTARY

RAGHU RAI, AN UNFRAMED PORTRAIT
Avani Rai

MASTERS

IN PRAISE OF NOTHING
Boris Mitic

...WHEN YOU LOOK AWAY
Phie Ambo

IDFA COMPETITION FOR FIRST APPEARANCE

THE NEXT GUARDIAN
Dorottya Zurbó and Arun Bhattacharai

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A photograph of a man with dark hair, seen from the back, wearing a blue denim shirt and dark trousers. He is standing on a grassy hillside, looking out over a city skyline at sunset. The city features numerous skyscrapers and buildings of various heights. In the foreground, there's a body of water with a large white cruise ship and some smaller boats. The sky is a mix of warm orange and yellow hues. The overall scene is a blend of natural and urban landscapes.

exploring frontiers

The logo for VPRO broadcast. The word "VPRO" is in a bold, white, sans-serif font, and "broadcast" is in a larger, white, bold, sans-serif font. The "o" in "VPRO" and the "o" in "broadcast" are filled with a bright green color. Behind the text is a graphic of green concentric circles, resembling a signal or a map projection, with a grid overlay.

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INDEXES

Award Winners 1988 – 2016

IDFA Award for Best Feature-Length Documentary

- 2016 *Nowhere to Hide*, Zaraadht Ahmed, Norway/Sweden, 2016
- 2015 *Don Juan*, Jerzy Sladkowski, Sweden/Finland, 2015
- 2014 *Of Men and War*, Laurent Bécue-Renard, France/Switzerland, 2014
- 2013 *Song from the Forest*, Michael Obert, Germany, 2013
- 2012 *First Cousin Once Removed*, Alan Berliner, United States, 2012
- 2011 *Planet of Snail*, Seung-Jun Yi, South Korea, 2011
- 2010 *Position Among the Stars*, Leonard Retel Helmrich, The Netherlands, 2010
- 2009 *Last Train Home* Lixin Fan, China/Canada, 2009
- 2008 *Burma VI – Reporting from a Closed Country*, Anders Østergaard, Denmark/Sweden/United Kingdom/Norway, 2008
- 2007 *Stranded*, Gonzalo Arijón, France, 2007
- 2006 *The Monastery – Mr. Vig & the Nun*, Pernille Rose Grønkjær, Denmark, 2006
- 2005 *My Grandmother's House*, Adán Aliaga, Spain, 2005
- 2004 *Shape of the Moon*, Leonard Retel Helmrich, The Netherlands, 2004
- 2003 *Checkpoint*, Yoav Shamir, Israel, 2003
- 2002 *Stevie*, Steve James, United States, 2002
- 2001 *Family*, Phie Ambo & Sami Saif, Denmark, 2001
- 2000 *The Sea That Thinks*, Gert de Graaff, The Netherlands, 2000
- 1999 *André Hazes – She Believes in Me*, John Appel, The Netherlands, 1999
- 1998 *Photographer*, Dariusz Jablonski, Poland, 1998
- 1997 *Wasteland*, Andrei Schwartz, Germany, 1997
- 1996 *Atman*, Pirjo Honkasalo, Finland/Germany, 1996
- 1995 *Délits flagrants*, Raymond Depardon, France, 1994
- 1994 *Solo, the Law of the Favela*, Jos de Putter, The Netherlands, 1994
- 1993 *The Belovs*, Victor Kossakovsky, Russia, 1993
- 1992 *La memoria del agua*, Héctor Fáver, Spain, 1992
- 1991 *Dreams and Silence*, Omar Al-Qattan, Belgium, 1991
- 1990 *Christo in Paris*, Albert & David Maysles, United States, 1990
- 1989 *The Crossroad*, Ivars Seleckis, Latvia, 1988
- 1988 *Birthplace Unknown*, Karin Junger, The Netherlands, 1988 and *Island*, Ruben Govorkyants, USSR, 1988

Special Jury Award

- 2016 *Still Tomorrow*, Jian Fan, China, 2016
- 2015 *Ukrainian Sheriffs*, Roman Bondarchuk, Ukraine/Latvia/Germany, 2015
- 2014 *Something Better to Come*, Hanna Polak, Denmark/Poland, 2014
- 2013 *A Letter to Nelson Mandela*, Khalo Matabane, South Africa/Germany, 2013
- 2011 *5 Broken Cameras*, Emad Burnat & Guy Davidi, Palestine/Israel/Netherlands/France, 2011
- 2010 *You Don't Like the Truth – 4 Days Inside Guantánamo*, Luc Coté & Patricio Henriquez, Canada, 2010
- 2009 *The Most Dangerous Man in America*, Judith Ehrlich & Rick Goldsmith, United States, 2009
- 2008 *Forgetting Dad*, Rick Minnich & Matthew Sweetwood, Germany, 2008
- 2007 *Hold Me Tight, Let Me Go*, Kim Longinotto, United Kingdom, 2007
- 2006 *Tender's Heat. Wild Wild Beach*, Alexander Rastorguev, Russia, 2006
- 2005 *Our Daily Bread*, Niklaus Geyrhalter, Austria, 2005
- 2004 *Liberia: An Uncivil War*, Jonathan Stack & James Brabazon, United States, 2004
- 2003 *The Corporation*, Mark Achbar & Jennifer Abbott, Canada, 2003
- 2002 *On Hitler's Highway*, Lech Kowalski, France, 2002
- 2001 *Elsewhere*, Niklaus Geyrhalter, Austria, 2001
- 2000 *Keep the River on Your Right: A Modern Cannibal Tale*, Laurie Gwen Shapiro & David Shapiro, United States, 2000
- 1999 *A Cry from the Grave*, Leslie Woodhead, United Kingdom, 1999
- 1998 *Pavel and Lyalya – A Jerusalem Romance*, Victor Kossakovsky, Russia, 1998
- 1997 *Little Dieter Needs to Fly*, Werner Herzog, Germany, 1997
- 1996 *The Typewriter, the Rifle and the Movie Camera*, Adam Simon, United Kingdom, 1996
- 1995 *Picasso Would Have Made a Glorious Waiter*, Jonathan Schell, United States, 1994
- 1994 *Choice and Destiny*, Tsipi Reibenbach, Israel, 1993
- 1993 *Losses to Be Expected*, Ulrich Seidl, Austria, 1992
- 1992 *Black Harvest*, Robin Anderson & Bob Connolly, Australia, 1992
- 1991 *Djembéfola*, Laurent Chevallier, France, 1991
- 1990 *The Collector*, Erik Strömåhl, Sweden, 1989
- 1989 *The Power of Solovki*, Marina Goldovskaya, USSR, 1988
- 1988 *Hôtel Terminus: The Life and Times of Klaus Barbie*, Marcel Ophüls, France/United States, 1988

Members of the Jury

- 2016 Yuri Arcarani (Italy), Jordana Berg (Brazil), Tom Paul (U.S.), Ingrid van Tol (The Netherlands), Debra Zimmerman (U.S.)
- 2015 Maite Alberdi (Chile), Laurent Bécue-Renard (France), Hanna Polak (Poland), Jonathan Rosenbaum (U.S.), Barbara Visser (The Netherlands)
- 2014 Anne Aghion (France/United States), Talal Derki (Syria), Sandra den Hamer (The Netherlands), Joshua Oppenheimer (United States/Denmark), Alina Rudnitskaya (Russia)
- 2013 Jose Carlos Avellar (Brazil), Katerina Cizek (Canada), Nicole Guillemet (France), Chris McDonald (Canada), Jiska Rickels (The Netherlands)
- 2012 Susan Froemke (United States), Michael Glawogger (Austria), Maria Goos (The Netherlands), Jørgen Leth (Denmark), Kenneth Turan (United States)
- 2011 Moussa Sene Absa (Senegal), Sandy Lieberson (United States), Dennis Lim (United States), Laila Pakalnina (Latvia), Suzanne Raes (The Netherlands)
- 2010 Lixin Fan (Canada), Orlando Bagwell (United States), Monique van de Ven (The Netherlands), Frederic Boyer (France), Vibeke Bryld (Denmark)
- 2009 Geoffrey Gilmore (United States), Anders Østergaard (Denmark), Jean-Marie Téno (Cameroon/France), Jenny Westergård (Finland), Willeke van Ammelrooy (The Netherlands)
- 2008 Christoph Jörg (Germany), Wouter Barendrecht (The Netherlands), Deepa Dhanraj (India), Bianca Stigter (The Netherlands), Sandra Ruch (United States)
- 2007 Diane Weyermann (United States), Jos Stelling (The Netherlands), Ilan de-Vries (Israel), Roberto Berliner (Brazil), Vidyaarthi Charterjee (India)
- 2006 Claire Aguilar (United States), Igor Blažević (Czech Republic), Jasmine Dellal (United Kingdom), Niek Koppen (The Netherlands), Gerald Peary (United States)
- 2005 Luke Holland (United Kingdom), Jehane Noujaim (United States), Leonard Retel Helmrich (The Netherlands), Carmen Cobos (The Netherlands), Tamara Trampe (Germany)
- 2004 John Anderson (United States), Karen Cooper (United States), Pieter van Huystee (The Netherlands), Pirjo Honkasalo (Finland), Yoav Shamir (Israel)
- 2003 Roberto Berliner (Brazil), Bob Connolly (Australia), Peter Mettler (Switzerland), Joyce Roodnat (The Netherlands), Monika Treut (Germany)
- 2002 Phie Ambo (Denmark), Maziar Bahari (Iran), Pieter van Huystee (The Netherlands), Dennis O'Rourke (Australia), Jonathan Stack (United States)
- 2001 Jane Balfour (United Kingdom), Amit Breuer (Israel), Peter Brosens (Belgium), Gert de Graaff (The Netherlands), Peter Wintonick (Canada)
- 2000 John Appel (The Netherlands), Les Blank (United States), Zita Carvalhosha (Brazil), Victor Kossakovsky (Russia), Rada Sesic (The Netherlands)
- 1999 Dariusz Jablonski (Poland), Mandy Jacobson (South Africa), Emiko Omori (United States), Pieter Verhoeff (The Netherlands), Paul Yule (United Kingdom)
- 1998 Erika de Hadeln (Germany), Ot Louw (The Netherlands), Tue Steen Müller (Denmark), Toni Venturi (Brazil), Diane Weyermann (United States)
- 1997 Arthur Dong (United States), Kerstin Hagrup (Denmark), Jørgen Leth (Denmark), Robby Müller (The Netherlands), Katsue Tomiyama (Japan)
- 1996 Nicholas Fraser (United Kingdom), Marina Goldovskaya (Russia/United States), Torben Skjold Jensen (Denmark), Amir Labaki (Brazil), Anne Lordon (The Netherlands/France)
- 1995 Elaine Charnov (United States), Chris Haws (United Kingdom), Irina Knochenhauer (Russia/Germany), Jos de Putter (The Netherlands), Sibylle Schönemann (Germany)
- 1994 Erik Barnouw (United States), Andrzej Kolodinski (Poland), Sonja de Leeuw (The Netherlands), Norma Marcos (Palestine), Lionel N'Gakane (South Africa)
- 1993 Karl Gass (Germany), Heddy Honigmann (The Netherlands), Stephen Peet (United Kingdom) Dea Sudarman (Indonesia), William Uricchio (United States/The Netherlands)
- 1992 Santiago Alvarez (Cuba), Rinki Bhattacharya (India), Lise Roos (Denmark), Jos Stelling (The Netherlands), Ilan de-Vries (Israel)
- 1991 Nouchka van Brakel (The Netherlands), Rafi Bukae (Israel), Marion Mitchell (France), Helke Misselwitz (Germany), Jerzy Toeplitz (Poland)
- 1990 Irene van Ditschuyzen (The Netherlands), Chris Hegedus (United States), K. Michel (The Netherlands), Juris Podniek (Latvia), Mick Hart Williams (United Kingdom)
- 1989 Johan Anthierens (Belgium), Robert Daudelin (Canada), Richard Kaplan (United States), Ellen Waller (The Netherlands), Marceline Loridan (France)
- 1988 Judy Irola (United States), Hedda von Gennep (The Netherlands), Mark-Toomas Soosaar (Estonia), Jan de Vaal (The Netherlands), Frederick Wiseman (United States)

IDFA Award for Best First Appearance

2016 *Who We Were*, Sine Skibsholt, Denmark, 2015
 2015 *When the Earth Seems to Be Light*, Salome Machaidez, Tamuna Karumidze and David Meskhi, Georgia/Germany, 2015
 2014 *Drifter*, Gábor Hörcher, Hungary/Germany, 2014
 2013 *My Name Is Salt*, Farida Pacha, Switzerland/India, 2013
 2012 *Soldier on the Roof*, Esther Hertog, The Netherlands, 2012
 2011 *The Vanishing Spring Light*, Xun Yu, China/Canada, 2011
 2010 *Kano: An American and His Harem*, Monster Jimenez, Philippines, 2010
 2009 *Colony*, Ross McDonnell & Carter Gunn, Ireland/United States, 2009
 2008 *Constantin and Elena*, Andrei Dascalescu, Romania, 2008
 2007 *End of the Rainbow*, Robert Nugent, Australia/France, 2007
 2006 *We Are Together (Thina simunye)*, Paul Taylor, United Kingdom, 2006
 2005 *The Angelmakers*, Astrid Bussink, Hungary/The Netherlands/Scotland, 2005
 2004 *The Bridge*, Ileana Stanculescu, Romania, 2004
 2003 *My Flesh and Blood*, Jonathan Karsh, United States, 2003 & *The Very Best Day*, Pavel Medvedev, Russia, 2002
 2002 *Barbeiros*, Mervi Junkkonen, Finland, 2001
 2001 *Bitch*, Igor Voloshin, Russia, 2001
 2000 *Hybrid*, Monteith McCollum, United States, 2000
 1999 *Between 2 Worlds*, Bettina Haasen, Germany, 1999
 1998 *Howling for God*, Dan Alexe, Belgium, 1998
 1997 *Anthem, an American Road Story*, Shainee Gabel & Kristin Hahn, United States, 1997

Peter Wintonick Special Jury Award

2016 *Plastic China*, Jiu-liang Wang, China, 2016
 2015 *Roundabout in My Head*, Hassen Ferhani, Algeria/France/Lebanon/Qatar, 2015
 2014 *Mother of the Unborn*, Nadine Salib, Egypt/United Arab Emirates, 2014
 2013 *Forest of the Dancing Spirits*, Linda Västrik, Sweden/Canada, 2013

Members of the Jury

2016 Marjoleine Boonstra (The Netherlands), Uldis Cekulis (Latvia), Kahane Cooperman (U.S.), Samir Mehanovic (Scotland), Bob Moore (Canada)
 2015 Gábor Hörcher (Hungary), Philippa Kowarsky (U.K.), Scott Macaulay (U.S.), Menna Laura Meijer (The Netherlands), David Wilson (U.S.)
 2014 Alan Berliner (United States), Leendert de Jong (The Netherlands), Petra Lataster-Czisch (The Netherlands/Germany), Rasha Salti (Canada), Jean Tsien (Taiwan/United States)
 2013 Mark Adams (United Kingdom), Joslyn Barnes (United States), Michiel van Erp (The Netherlands), Hanka Kastelicová (Slovenia), Stephan Vanfleteren (Belgium)
 2012 María Luz Climent (Spain), María Lourdes Cortés (Costa Rica), Renzo Martens (The Netherlands), Djo Tunda Wa Munga (Democratic Republic of the Congo), Sara Rüster (Sweden)
 2011 Liang Bibo (China), Ollie Huddleston (United Kingdom), Monster Jimenez (The Philippines), Margje de Koning (The Netherlands) en Basil Tsikios (United States)
 2010 Jawed Taiman (United Kingdom), Bill Nichols (United States), Outi Saarikoski-Schimberg (Finland), Walter Stokman (The Netherlands), Omar Amiralay (Syria)
 2009 Cameron Bailey (Canada), Andrei Dascalescu (Romania), Joan Legalamitwa (South Africa), Brian Winston (United Kingdom), Herman de Wit (The Netherlands)
 2008 André Bennett (Canada), Diana Nenadi (Croatia), Marrie Bot (The Netherlands), Oscar Pérez (Spain), Sally Berger (United States)
 2007 Jonathan Stack (United States), Jane Balfour (United Kingdom), Amir Labaki (Brazil), Arik Bernstein (Israel), Pieter van Lierop (The Netherlands)
 2006 Astrid Bussink (The Netherlands), Doug Block (United States), Dimitri Epides (Greece), Cecilia Lidin (Denmark), Andrei Plakhov (Ukraine)
 2005 Asano Fujiko (Japan), Bert Hogenkamp (The Netherlands), Ulla Jacobsen (Denmark), Nenad Puhovski (Croatia) Ileana Stanculescu (Romania)
 2004 Eugene Hernandez (United States), Ditsi Carolino (Philippines), Jean-Pierre Rehm (France), Nodu Murphy (South Africa), Ineke Smits (The Netherlands)
 2003 Michel Euwärd (Canada), Leslie Felperin (United Kingdom), Flavia de la Fuente (Argentina), Annette Willis (Australia), Karin Wolfs (The Netherlands)
 2002 Leo Bankersen (The Netherlands), Marina Drozdova (Russia), Mathias Heybroek (Germany), Peter Keough (United States), Jorge Iglesias (Cuba)

2001 Ronald Bergan (United Kingdom), Peter van Bueren (The Netherlands), Ingrid Dokka (Norway), Ludmila Hristova-Diakova (Bulgaria), Gustavo Noriega (Argentina)
 2000 Göran Bjelkendal (Sweden), Caroline Buck (Germany), Koen van Daele (Slovenia), Nelson Hoineff (Brazil), Annelotte Verhaagen (The Netherlands)

1999 Victoria Belopolskia (Russia), Jos van der Burg (The Netherlands), Eva af Geijerstam (Sweden), Marc Glassman (Canada), Sasa Radojevic (Yugoslavia)
 1998 Heikki Jokinen (Finland), Jeroen Lok (The Netherlands), Irit Shamgar (Israel), Carlos Alberto Mattos (Brazil), Alexander Yankiev (Bulgaria)
 1997 Andrzej Kolodynski (Poland), Angela Baldassarre (Canada), Hans-Günter Dicks (Germany), Mieke Bernink (The Netherlands), Altaf Mazid (India)
 1996 Eduardo Antin (Argentina), Huib Stam (The Netherlands), Espen Mineur Saetre (Norway), Peter Cargin (United Kingdom), Monica Haïm (Romania)

IDFA Award for Best Mid-Length Documentary

2016 *Death in the Terminal*, Tali Shemesh & Asaf Sudry, Israel, 2016
 2015 *At Home in the World*, Andreas Koefoed, Denmark, 2015
 2014 *Kamchatka – The Cure for Hatred*, Julia Mironova, Russia, 2014
 2013 *Pussy Versus Putin*, Gogol's Wives, Russia, 2013
 2012 *Red Wedding*, Lida Chan & Guillaume Suon, Cambodia/France, 2012
 2011 *Montenegro*, Jorge Gaggero, Argentina, 2011
 2010 *People I Could Have Been and Maybe Am*, Boris Gerrets, The Netherlands, 2010
 2009 *Iron Crows*, Bong-Nam Park, South Korea, 2009
 2008 *Boris Rzyzy*, Aliona van der Horst, The Netherlands, 2008
 2007 *To See if I'm Smiling*, Tamar Yarom, Israel, 2007
 2006 *Enemies of Happiness*, Eva Mulvad, Denmark, 2006
 2005 *Before Flying Back to the Earth*, Arūnas Matelis, Lithuania/Germany, 2005
 2004 *Georgi and the Butterflies*, Andrey Paounov, Bulgaria, 2004
 2003 *Surplus – Terrorized into Being Consumers*, Erik Gandini, Sweden, 2003
 2002 *Interesting Times – The Secret of My Success*, Jinchuan Duan, China, 2002
 2001 *Haj-Abbas' Wives*, Mohsen Abdolvahab, Iran, 2001
 2000 *Jung (War) in the Land of the Mujaheddin*, Fabrizio Lazzaretti & Alberto Vendemmiati, Afghanistan/Italy, 2000
 1999 *Kids from the Coal Land – A Letter to Henri Storck*, Patric Jean, Belgium, 1999
 1998 *Hephzibah*, Curtis Levy, Australia, 1998
 1997 *Gigi, Monica... & Bianca*, Yasmina Abdellaoui & Benoît Dervaux, Belgium, 1996
 1996 *Mr. Behrmann – Life Dream Death*, Andreas Voigt, Germany, 1995
 1995 *6 Open, 21 Closed*, Amit Goren, Israel, 1994

Special Jury Award

2016 *Come Back Free*, Ksenia Okhakina, Estonia, 2016
 2015 *The Fog of Srebrenica*, Samir Mehanovic, Scotland/Bosnia and Herzegovina, 2015
 2008 *Lady Kul el Arab*, Ibtisam Mara'ana, Israel, 2008

IDFA Award for Best Short Documentary

2009 *Six Weeks*, Marcin Janos Krawczyk, Polen, 2009
 2008 *Slaves – An Animated Documentary*, Hanna Heilborn & David Aronowitz, Sweden/Norway/Denmark, 2008
 2007 *The Tailor*, Oscar Pérez, Spain, 2007
 2006 *My Eyes*, Erlend E. Mo, Denmark, 2006
 2005 *Butterfly Man*, Samantha Rebillet, Australia, 2004

Members of the Jury

2016 Ryan Harrington (U.S.), Noe Mendelle (Scotland), Jake Perlin (U.S.), Andrea Prenghyová (Czech Republic), Digna Sinke (The Netherlands)
 2015 Diana Bustamante (Colombia), Tone Grøttjord (Norway), Oeke Hoogendijk (The Netherlands), Stanley Nelson (U.S.), John Zaritsky (Canada)
 2014 Marticka Bozhilova (Bulgaria), Jihan El-Tahri (France/Egypt), Serge Gordey (France), Kristi Jacobson (United States), Niels Pagh Andersen (Denmark)
 2013 Keiko Bang (Singapore), Lejla Dedic (Bosnia and Herzegovina), Veton Turkollari (Kosovo), Marco Spagnoli (Italy), Meral Uslu (The Netherlands)
 2012 Nicolas Entel (Argentina), Peter Friedman (United States), Hedda van Gennep (The Netherlands), Samira Makhmalbaf (Iran), Farah Nayeri (Iran)
 2011 David Fisher (Israel), Boris Gerrets (The Netherlands), Maris Ramos (The Netherlands), Mirinda Siegel (United States), Ben Tsiang (China)
 2010 Bong-Nam Park (South Korea), Greg Sanderson (United Kingdom), Jennifer Fox (United States), Henk Camping (The Netherlands), Ilana Tsur (Israel)
 2009 Lorenz Hendel (Italy), Ibtisam Mara'a (Israel), Zola Maseko (Mozambique), Jennifer Merin (United States), Mercedes Stalenhoef (The Netherlands)
 2008 Nishtha Jain (India), Rik Stallaerts (Belgium), Jeanne Wikler (United States), Thomas White (United States), Jess Search (United Kingdom)
 2007 Cees van Ede (The Netherlands), Kerstin Hagrup (Sweden), Rudy Buttignol (Italy), Anna Glogowski (Brazil), Goran Radovanovic (Serbia)
 2006 Heather Croall (Australia), Arunas Matelis (Lithuania), Mercedes Moncada Rodriguez (Nicaragua), Tomohide Terai (Japan), Silvia Hallensleben (Germany)
 2005 Bert Janssens (The Netherlands), Marie Nathanson (Canada), Cyril Neyrat (France), Andrey Paounov (Bulgaria), Vera Vlajic (Serbia)
 2004 Erik Gandini (Sweden), Wessel van de Hammen (The Netherlands), Irina Kanousheva (Bulgaria), Björn Koll (Germany), André Páquet (Canada)
 2003 Rudy Buttignol (Canada), Peter Forgacs (Hungary), Carel Kuyt (The Netherlands), Luciano Rignolini (France), Jay Rosenblatt (United States)
 2002 Fransico Cesar-Filho (Brazil), Anna Glogowski (Brazil), Aliona van de Horst (The Netherlands), Catherine Olsen (Canada), Eila Werning (Finland)
 2001 Julie Anderson (United States), John Hughes (Australia), Noshka van der Lely (The Netherlands), Marguerite Seguy (France), Juan Fransisco Urrusti (Mexico)
 2000 Willemien van Aalst (The Netherlands), Madeleine Avramoussis (France), Thomas Balmès (France), Patric Jean (Belgium), Iikka Vehkalhti (Finland)
 1999 Catherine le Clef (Belgium), Werner Dütch (Germany), Cees van Ede (The Netherlands), Sigve Endresen (Norway), Paul Pauwels (Belgium)
 1998 Cees van Ede (The Netherlands), Jeremy Gibson (United Kingdom), Peter Friedman (France), Karolina Lidin (Denmark), Kim Longinotto (United Kingdom)
 1997 Cees van Ede (The Netherlands), Hans Beerekamp (The Netherlands), Chris Haws (United Kingdom), Mette Hoffman Meyer (Denmark), Andreas Voigt (Germany)
 1996 Cees van Ede (The Netherlands), Hans Beerekamp (The Netherlands), Carel Kuyt (The Netherlands)
 1995 Cees van Ede (The Netherlands), Hans Beerekamp (The Netherlands), Carel Kuyt (The Netherlands), Andree van Es (The Netherlands), Jeanne Wikler (The Netherlands/United States)

IDFA DocLab Award for Digital Storytelling

2016 *Deprogrammed*, Mia Donovan, Canada, 2016
 2015 *Drawing Room*, Jan Roithuizen & Sara Kolster, The Netherlands, 2015
 2014 *Serial*, Sarah Koenig & Julie Snyder, United States, 2014
 2013 *I Love Your Work*, Jonathan Harris, United States, 2013
 2012 *Alma, a Tale of Violence*, Miquel Devever-Plana & Isabelle Fougère, France
 2011 *InSitu*, Antoine Viviani, France, 2011
 2010 *HIGHRISE/Out My Window*, Katerina Cizek, Canada, 2010

IDFA DocLab Immersive Non-Fiction Award

2016 *DeathTolls Experience*, Ali Eslami, Iran, 2016
 2015 *Someone Else*, Ant Hampton, Belgium, 2015

Members of the Jury

2016 Brett Gaylor (Canada), Anna Higgs (U.K.), Jan Roithuizen (The Netherlands)
 2015 Hay Kranen (The Netherlands), Margaux Missika (France), Oscar Raby (Chile)
 2014 Annika Gustafson (Sweden), Jenny Smets (The Netherlands), Jason Spingarn-Koff (United States)
 2013 Jason Brush (United States), John MacFarlane (Australia), Kira Pollack (United States)
 2012 Elisabeth Holm (United States), Bjarke Myrthu (Denmark), William Uricchio (United States)
 2011 Ingrid Kopp (United Kingdom), Martijn de Waal (The Netherlands) en Rob McLaughlin (Canada)
 2010 Alexandre Brachet (France), Antoinette Hoes (The Netherlands), Zach Wise (United States)

IDFA Award for Best Dutch Documentary

2016 *Radio Kobani*, Reber Dosky, The Netherlands, 2016
 2015 *A Strange Love Affair with Ego*, Ester Gould, The Netherlands, 2015
 2014 *The New Rijksmuseum – The Film*, Oeke Hoogendijk, The Netherlands, 2014
 2013 *Awake in a Bad Dream*, Petra Lataster-Czisch and Peter Lataster, The Netherlands, 2013
 2012 *Soldier on the Roof*, Esther Hertog, The Netherlands, 2012
 2011 *900 Days*, Jessica Gorter, 2011
 2010 *Position Among the Stars*, Leonard Retel Helmrich, The Netherlands, 2010
 2009 *The Player*, John Appel, The Netherlands, 2009

Special Jury Award

2016 *Stranger in Paradise*, Guido Hendrikx, The Netherlands, 2016
 2015 *A Family Affair*, Tom Fassaert, The Netherlands, 2015

Members of the Jury

2016 Tine Fischer (Denmark), Maureen Gosling (U.S.), Ester Gould (The Netherlands), Nilotpal Majumdar (India), Qi Zhao (China)
 2015 Emel Çelebi (Turkey), Amy Dotson (U.S.), Don Edkins (South Africa), Diana El Jeiroudi (Syria), Richard Liang (China)
 2014 Rinki Roy Bhattacharya (India), Claes Danielsen (Germany), Frank Moens (Belgium), Madelyn Most (United States), Ulla Simonen (Finland)
 2013 Francine Brücher (Germany), Edward Delos Santos Cabagnot (The Philippines), Sonja Henrici (Scotland), Esther Hertog (The Netherlands), Brian Hill (United Kingdom)
 2012 Thierry Detaille (Belgium), Jessica Gorter (The Netherlands), Alex Lee (New Zealand), Tobias Müller (Germany), Pascale Ramonda (Portugal)
 2011 Luciano Barisone (Italy), Hans Robert Eisenhauer (Germany), Aliona van der Horst (The Netherlands), Anne Marie Kürstein (Denmark) en Orwa Nyarabia (Syria)
 2010 Daniela Michel (Mexico), Alissa Simon (United States), Pieter Verhoeff (The Netherlands)
 2009 Sean Farnel (Canada), Sandra den Hamer (The Netherlands), Leena Pasanen (Finland)

IDFA Award for Best Student Documentary

2016 *When Will This Wind Stop*, Aniela Astrid Gabryel, Poland, 2016
 2015 *My Aleppo*, Melissa Langer, U.S., 2015
 2014 *No Lullaby*, Helen Simon, Germany, 2014
 2013 *Final Destination*, Ricardas Marcinkus, Lithuania, 2013
 2012 *Pablo's Winter*, Chico Pereira, Scotland/Spain, 2012
 2011 *The Betrayal*, Karen Winther, United Kingdom/Norway, 2011
 2010 *What's in a Name*, Eva Küpper, Belgium, 2010
 2009 *Redemption*, Sabrina Wulff, Germany, 2009
 2008 *Shakespeare and Victor Hugo's Intimacies*, Yulene Olaizola, Mexico, 2008
 2007 *Paradise – Three Journeys in This World*, Elina Hirvonen, Finland, 2007

Special Jury Award

2016 *Close Ties*, Zofia Kowalewska, Poland, 2016
 2015 *The Mute's House*, Tamar Kay, Israel, 2015

Members of the Jury

2016 Judy Kibinge (Kenya), Salome Machaidze (Georgia), Daan Veldhuizen (The Netherlands)
 2015 Jiri Konecny (Czech Republic), Prenana Langa (India), Maria Mok (The Netherlands)
 2014 Chalida Ubhumrungjit (Thailand), Martha Orozco (Mexico), Katayoon Shahabi (Iran)
 2013 Hussain Currimbhoy (Australia), Peter Lataster (The Netherlands), Mon Mon Myat (Myanmar)
 2012 Arto Halonen (Finland), Vanja Kaludjercic (Croatia), Herman de Wit (The Netherlands)
 2011 Stella Bruzzi (Italy), Eva Küpper (Belgium), Willem-Jan Otten (The Netherlands)
 2010 Sabrina Wulff (Germany), Jelle van Doornik (The Netherlands), Andreas Koefoed (Denmark)
 2009 Matthijs Wouter Knol (The Netherlands), Yulene Olaizola (Mexico), Jonathan Stack (United States)
 2008 Ellen Kuras (United States), Nenad Puhovski (Croatia), Elina Hirvonen (Finland)
 2007 Heddy Honigmann (The Netherlands), Ot Louw (The Netherlands), Helena Zajicová (Czech Republic)

IDFA Award for Best Children's Documentary

2016 *Rocknrollers*, Daan Bol, The Netherlands, 2016
 2015 *Ninnoc*, Niki Padidar, The Netherlands, 2015

Special Jury Award

2016 *Naomi's Secret*, Saskia Gubbels, The Netherlands, 2016

Special Mention in the IDFA Kids & Docs Competition

2015 *Varicella*, Victor Kossakovsky, Norway/Denmark/Sweden/Russia, 2015

Members of the Jury

2016 Monica Hellström (Denmark), Ollie Huddleston (U.K.), Niki Padidar (The Netherlands)
 2015 Jon Bang Carlsen (Denmark), Mischa Kamp (The Netherlands), Teodora Ana Mihai (Romania/Belgium)

IDFA DOC U Award

2015 *Sonita*, Rokhsareh Ghaem Maghami, Iran, 2015
 2014 *My Beautiful Broken Brain*, Sophie Robinson & Lotje Sodderland, United Kingdom, 2014
 2013 *#chicagoGirl – The Social Network Takes on a Dictator*, Joe Piscatella, United States/Syria, 2013
 2012 *Little World*, Marcel Barrena, Spain, 2012
 2011 *The Last Days of Winter*, Mehrdad Oskouei, Germany/Austria, 2011
 2010 *Autumn Gold*, Jan Tenhaven, Germany/Austria, 2010
 2009 *The Yes Men Fix the World*, Andy Bichlbaum & Mike Bonanno, France/United States, 2009
 2008 *Kassim the Dream*, Kief Davidson, United States/Germany, 2008
 2007 *Planet B-Boy*, Benson Lee, United States, 2007
 2006 *A Lesson of Belarussian*, Miroslaw Dembinski, Poland, 2006
 2005 *Shadya*, Roy Westler, Israel, 2005
 2004 *Nabila*, Håkan Berthas, Sweden, 2003

IDFA Audience Award

2016 *La Chana*, Lucija Stojevic, Spain/Iceland/U.S., 2016
 2015 *Sonita*, Rokhsareh Ghaem Maghami, Iran, 2015
 2014 *Nazihah's Spring*, Gürsah Dogan, The Netherlands, 2014
 2013 *Twin Sisters*, Mona Friis Bertheussen, Norway, 2013
 2012 *Searching for Sugar Man*, Malik Bendjelloul, Sweden/United Kingdom, 2012
 2011 *5 Broken Cameras*, Emad Burnat & Guy Davidi, Palestine/Israel/Netherlands/France, 2011
 2010 *Waste Land*, Lucy Walker, United Kingdom/Brazil, 2010
 2009 *The Cove*, Louie Psihogios, United States, 2009
 2008 *RIP – A Remix Manifesto*, Brett Gaylor, Canada, 2008
 2007 *To See If I'm Smiling*, Tamar Yarom, Israel, 2007
 2006 *We Are Together (Thina simunye)*, Paul Taylor, United Kingdom, 2006
 2005 *Sisters in Law*, Kim Longinotto & Florence Ayisi, United Kingdom, 2005
 2004 *The Yes Men*, Dan Ollman, Sarah Price & Chris Smith, United States, 2003
 2003 *My Flesh and Blood*, Jonathan Karsh, United States, 2003
 2002 *Bowling for Columbine*, Michael Moore, United States, 2002
 2001 *Offspring*, Barry Stevens, Canada, 2001
 2000 *Desi*, Maria Ramos, The Netherlands, 2000
 1999 *Crazy*, Heddy Honigmann, The Netherlands, 1999
 1998 *Two Dads*, Ko van Reenen, The Netherlands, 1998
 1997 *Vision Man*, William Long, Sweden, 1997
 1996 *Blue Eyed*, Bertram Verhaag, Germany, 1996
 1995 *Anne Frank Remembered*, Jon Blair, United Kingdom, 1995
 1994 *Choice and Destiny*, Tsipi Reibenbach, Israel, 1993
 1993 *The Belovs*, Victor Kossakovsky, Russia, 1993
 1992 *Black Harvest*, Robin Anderson & Bob Connolly, Australia, 1992
 1991 *Djembéfola*, Laurent Chevallier, France, 1991
 1990 *In Memory of the Day Passed By*, Sharunas Bartas, USSR, 1989
 1989 *Skierskala*, Ivars Seleckis, Latvia, 1988
 1988 *The Last Judgement*, Herz Frank, Lithuania/USSR, 1987

IDFA Melkweg Music Documentary Audience Award

2015 *Boudewijn de Groot – Come Closer* (Suzanne Raes, The Netherlands, 2015
 2014 *Keep on Keepin' on*, Alan Hicks, United States, 2014
 2013 *Twenty Feet from Stardom*, Morgan Neville, United States, 2013

Living Legend Award

2013 Heddy Honigmann
 2009 Frederick Wiseman

Mediafonds Documentary Award

2016 *Parked Lives*, Peter Triest
 2015 *Theater of the Crowd*, Thomas Vroeg
 2014 *Hier is het nooit stil*, Sjoerd Oostrik
 2013 *Girls Boys & Me*, Xander de Boer
 2012 *Wij zijn '18*, Tomas Kaan
 2011 *Waterlijken*, Nelleke Koop
 2010 *C.K.*, Barbara Visser
 2009 *De dertiende man*, Martijn Blekendaal
 2008 *Monsters onder het bed*, Sarah Mathilde Domogala
 2007 *Zintuigen, deuren naar de ziel*, Elizabeth Rocha Salgado
 2006 *Eeuwige moes*, Catherine van Kampen
 2005 *De grote schaduw van Stampersgat*, Patrick Bus
 2004 *Sannes droom*, Frodo Terpstra
 2003 *Tsjechisch kerstfeest*, Simonka de Jong
 2002 *Lagonda*, Robin van Erven Dorens
 2001 *Corsokoorts*, Dorien Janssen
 2000 *Wheels of Fortune*, Wilco Bello
 1999 *De mentale kwestie*, Lies Niezen

Mediafonds Kids & Docs Award

2014 *Giovanni and the Water Ballet*, Astrid Bussink
 2013 *A Home for Lydia*, Eline Helena Schellekens
 2012 *Sounds for Mazin*, Ingrid Kamerling

IDFA Alliance of Women Film Journalists' EDA Award for Best Female-Directed Documentary

2016 *The Grown-Ups*, Maite Alberdi, Chile/The Netherlands/France, 2016

IDFA Melkweg Award for Best Music Documentary

2012 *Searching for Sugar Man*, Malik Bendjelloul, Sweden/United Kingdom, 2012

2011 *Last Days Here*, Don Argott & Demian Fenton, United States, 2011

Members of the Jury

2012 Kaleem Aftab (United Kingdom), Jeroen Berkvens (The Netherlands), Safinez Bousbia (Algeria), Erik Gandini (Sweden), Ondi Timoner (United States)

2011 Miriam Leah Brenner (The Netherlands), Lotje IJzermans (The Netherlands), Rodrigo Letier (Brazil), James Mottram (United Kingdom), Zjakki Willems (Belgium)

IDFA Award for Best Green Screen Documentary

2011 *Bitter Seeds*, Micha X. Peled, United States/India, 2011

2010 *Into Eternity*, Michael Madsen, Denmark/Sweden/Finland, 2010
Honourable Mention

2010 *The Pipe*, Risteard Ó Domhnaill, Ireland, 2010

Members of the Jury

2011 Joe Berlinger (United States), Cath Le Couteur (Australia), Michael Madsen (Denmark), Juan Carlos Rulfo (Mexico) en Maartje Somers (The Netherlands)

2010 Appy Sluijs (The Netherlands), Nikolaus Geyrhalter (Austria), Nino Kirtadze (France)

Zapper Award

1996 *Love Beyond Boundaries – Made in Japan*, Puck de Leeuw, The Netherlands, 1996

1995 *My Vote Is My Secret – Chroniques Sud-Africaines 1994*, Julie Henderson, Thulani Mokoena & Donne Rundle, France, 1994

1994 *Death of a Nation – The Timor Conspiracy*, David Munro, United Kingdom, 1994

Top 10 & Retrospective

2015 Errol Morris

2014 Heddy Honigmann

2013 Rithy Panh

2012 Victor Kossakovsky

2011 Steve James

2010 Pirjo Honkasalo

2009 Eyal Sivan

2008 Nikolaus Geyrhalter

2007 Maziar Bahari

2006 Alan Berliner

2005 Hany Abu-Assad

2004 Jannie Langbroek

2003 Ulrich Seidl

2002 Walter Salles & João Moreira Salles

2001 Kim Longinotto (Top 10)

2001 Albert & David Maysles (Retrospective)

2000 Michael Apted

1999 Werner Herzog

1998 Kazuo Hara (Top 10)

1998 Nick Broomfield (Retrospective)

1997 D.A. Pennebaker & Chris Hegedus (Top 10)

1997 Ed van der Elsken (Retrospective)

1996 Jan Vrijman

1995 Barbara Kopple (Top 10)

1995 Chris Marker (Retrospective)

1994 Johan van der Keuken

1993 Dennis O'Rourke (Top 10)

1993 Rudolf van den Berg (Retrospective)

1992 Robert Kramer

1991 Agnes Varda

1990 Paolo & Vittorio Taviana

1989 Krzysztof Kieslowski

1988 Bert Haanstra (Top 10)

1988 Ken Loach (Retrospective)

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